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No. 3216.

SATURDAY, JUNE 15, 1889.

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THREEPENCE
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METROPOLITAN HOSPITAL SUNDAY FUND.

Patron—Her Majesty the QUEEN.

HOSPITAL SUNDAY, 23rd June, 1889.

Any person unable to attend Divine Worship on that day is requested to send his or her Contribution to the Lord Mayor. Cheques and Post-Office Orders made payable to the Secretary, Mr. HENRY M. CHURCH, should be crossed "Bank of England," and sent to the Mansion House.

ROYAL ASIATIC SOCIETY,

22, Albemarle-street. JUNE 17th, 1889. 4 P.M.

President—Sir THOMAS WADE, K.C.B. G.C.M.G.

'The Babes of Persia' (No. 2); their Tenets and Literature,' by EDWARD G. BROWN, M.A. M.R.S. Lecturer in Persian at the University of Cambridge. T. W. RHYS DAVIDS, Secretary.

ROYAL HISTORICAL SOCIETY, 11, Chandos-

street, Cavendish-square. W.—THURSDAY, 20th June, at 8.30 P.M. Mr. H. E. MILDEN, M.A. F.R.Hist.S., will read a Paper on 'Piero's Sequence of Forms of Policy as given in the Republic, examined in the Light of the actual History of Greek Cities.' F. EDWARD DOVE, Secretary.

ARISTOTELIAN SOCIETY 22, Albemarle-street,

W.—MONDAY, June 17th, at 8 P.M. Subject, 'The Nature of Space.' Papers by Dr. JOHNSON STONEY, F.R.S., Prof. A. BAIN, LL.D., and Prof. W. R. DUNSTAN, M.A.

ARUNDEL SOCIETY.—NATIONAL GALLERY.

In accordance with the Resolution passed at the last Annual General Meeting, the Collection of Water-Colour Copies, from ancient Italian, Flemish, and German Masters, which have been published in Chromo-lithography, has been lent to the Trustees of the NATIONAL GALLERY, and is now exhibited in two lower Rooms of that building. The remaining Collection of Unpublished Drawings, amounting to nearly 200, may still be seen at the Society's Gallery, from 10 till 5; Saturdays, 10 to 4. Admission free. D. H. GORDON, Secretary, 19, St. James's-street, S.W.

ARUNDEL SOCIETY.—ADMISSION OF NEW

MEMBERS.—It has been resolved to-day by the Council that all persons who may enter as Members of the Society during the present year shall be immediately promoted to the Class of Second Subscribers, instead of remaining for some time in the Class of Associates as formerly. By order, D. H. GORDON, Secretary, 19, St. James's-street, S.W., May 15, 1889.

ARTS AND CRAFTS EXHIBITION SOCIETY.—

NEXT EXHIBITION THE NEW GALLERY, Open MONDAY, October 7. Full particulars of the SECRETARY, 45, Great Marlborough-street, W.

GROSVENOR GALLERY.

NOW OPEN, 9 A.M. to 7 P.M.

SUMMER EXHIBITION.

Admission, One Shilling.

MUSICAL GUILD. Constituted by the Ex-

Scholarship and Ex-students of the Royal College of Music.—FOURTH CONCERT, WEDNESDAY, June 19, at 8 P.M., TOWN HALL, KENSINGTON. Programme:—Quartet in G minor, Op. 25, for Piano, Violin, Viola, and Violoncello (Brahms); Songs, 'Love and Death,' 'I arise from Dreams of Thee' (M. M. Barton); Solo for Violin, 'Romance,' from the Hungarian Concerto (J. Joachim); Sonata in F for Piano and Horn (Beethoven); Songs, 'Greeting,' 'A Voice from the Lake' (Mendelssohn); Quintet in C, Op. 29, for two Violins, two Violas, and Violoncello (Beethoven). Executants:—Vocalist, Miss Anna Russell; Pianoforte, Miss M. Osborne and Miss Atalanta Heap; Violins, Mr. Jasper Satchell and Mr. Wallace Sutcliffe; Viola, Mr. R. Cross and Mr. A. Hobday; Violoncello, Mr. W. H. Skyles; Horn, Mr. Joseph Smith; Accompanist, Mr. Frederic Sewell. Serial Tickets, 11s. Single Stalls, 6s. Unreserved Seats, 3s. Admission, 1s. To be had of Messrs. Lucas, Wren & Co., New Bond-street; Mr. Warr's, 7, High-street, Kensington; and Hon. Sec., Mr. FANCY KENNEDY, 9, Aynhoe-road, W.

DRAMATIC and HUMOROUS RECITALS by

Mr. W. SERGEANT LEE, M.A. Open to Engagements at Literary Institutes, Concerts, At Homes, &c.—7, Southampton-row, Russell-square.

CIVIL SERVICE COMMISSION.—FORTH-

COMING EXAMINATION.—DRAUGHTSMAN in the HYDROGRAPHICAL DEPARTMENT of the ADMIRALTY (17-25), 25th June. Experience in Hydrographical Chart Drawing essential. The date specified is the latest at which applications can be received. They must be made on Forms to be obtained, with particulars, from the SECRETARY, Civil Service Commission, London, S.W.

LAMBETH LIBRARIES COMMISSIONERS.—

WANTED, for one of the Lambeth Libraries, a LIBRARIAN (previous experience essential). Salary, 50l. with residence; and an ASSISTANT LIBRARIAN. Salary, 70l. without residence. Applications in writing to be addressed to the undersigned on or before Monday, the 18th instant. HENRY J. SMITH, Clerk, Lambeth Vestry Hall, Kennington, S.E.

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INSTITUTES. WANTED, an AGENT, to give his whole time to the business of the Union. A Gentleman acquainted with the routine of examinations, and with ability to Lecture, desirable. Salary, 150l. per annum. Applications stating qualifications, and with copies of testimonials, to be sent to the undersigned not later than June 20th, 81, Nelson-street, Manchester. S. ALFRED STEINTHAL.

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resident).—Lady desires RE-ENGAGEMENT. Efficient Typist, with own Machine. Literary experience. Excellent testimonials.—Address C. B., 45, Langdon Park-road, Highgate, N.

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'SECRET SOCIETIES.'—To LONDON PUB-

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ELECTION OF HEAD MASTER for the CITY

OF LONDON SCHOOL.—The Act of Parliament for establishing this School having appointed certain Professors of King's College and University College, London, to select and return to the Corporation of London the Three Candidates best qualified for the office of FIRST or HEAD MASTER, which will become VACANT at Michaelmas next by the resignation of the Rev. Dr. Abbott, Gentlemen who intend offering themselves as Candidates (whose age must not exceed 40) are requested to transmit not less than twelve printed copies of their testimonials, with the originals, not later than Saturday, the 22nd of June next, addressed to the Secretary, at the School, Victoria Embankment, E.C., where further particulars may be obtained between the hours of 9 and 5. The salary will be 1,000l. a year inclusive.

The Professors will meet at the School for the examination of the testimonials at half-past 4 on Friday, the 29th June next.

LEEDS SCHOOL OF ART, in connexion with the

Leeds Mechanics' Institution and Literary Society. The HEAD-MASTERSHIP will be VACANT at the end of the present Term (August 1). The Committee are prepared to receive applications from candidates for the position, which must be sent in not later than Saturday, 29th June. Further particulars may be had from the Secretary, J. O. DAYSON, Secretary.

UNIVERSITY COLLEGE OF SOUTH WALES

and MONMOUTHSHIRE.—The Council are prepared to appoint a PROFESSOR of ENGLISH LANGUAGE, LITERATURE, and HISTORY. The stipend of the Professor will be 300l. per annum.—Applications, with testimonials, should be forwarded, before the 30th of June, to IYON JAMES, Registrar, Cardiff.

LATIN and GREEK.—Lady (certificated Cam-

bridge) desires PUPILS; Coaching for Matriculation or other Examinations.—D. M., 11, Hemstead-road, West Hampstead.

MRS. JOPLING'S SCHOOL of ART.

For particulars apply to 8, Cranley-place, South Kensington.

WESTMINSTER SCHOOL.—An EXAMINA-

TION to fill up VACANCIES on the FOUNDATION and EXHIBITIONS will begin on JULY 2nd. At least Ten Scholarships and several Exhibitions will be open to competition.—For particulars apply to the HEAD MASTER, Dean's-yard, Westminster.

BEDFORD COLLEGE, LONDON (for LADIES),

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ONE SCIENCE SCHOLARSHIP, tenable for One Session, and TWO SCHOLARSHIPS in ARTS, tenable for Two Sessions, each of the annual value of Forty-two Guineas, will be awarded on the result of an Examination to be held at the College on the Fourth Monday and Tuesday in June. Candidates not to be more than Eighteen Years of age.

Names to be sent in before June 15, and all inquiries to be made of LUCY J. RUSSELL, Hon. Sec.

GOVERNNESS and TUTOR'S AGENCY.—

AGENCY for GOVERNNESS, TUTORS, AMATEURS, and COMPANIONS, English and Foreign.—Apply for particulars, Mrs. DOMAGRA, The Library, Old Bedford House, Southampton, S.W.

PARIS.—The ATHENÆUM can be obtained on

SATURDAY at the GALIGNANI LIBRARY, 234, Rue de Rivoli.

A LADY wishes to highly RECOMMEND her

ENGLISH GOVERNNESS, who has lived with her for eight years, and will be disengaged in July. She is an excellent Linguist, accustomed to Travel, and would be glad to find an Engagement as Chaperon and Companion-Governess to Young Girls going abroad for the benefit of masters (a post for which she is well suited), or she would take a Resident Engagement in England, on liberal salary.—Address Miss BUTLER, care of F. Bicknell, Esq., Foxgrove, Beckenham.

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MESSRS. HODGSON will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C., on WEDNESDAY, June 19, and Following Day, at 1 o'clock, MISCELLANEOUS BOOKS, being a Selection from the Library of an Amateur, comprising Walton's Polyglot Bible and Castell's Lexicon, 3 vols.—Trommsdorff's Concordance, 2 vols.—Breders's Greek Concordance—Wailly, Éléments de Paléographie, 2 vols.—Paléographie des Facsimiles—Facsimiles of Early Charters, in 4 portfolios—Pocock's Index to Periodical Literature—Dutot, Manuel de l'Amateur d'Estampes, 5 vols.—Portraits of Bernaldi, Les Gravures du XVIII. Siècle, 3 vols.—Dorville, La Reliure de Luxe—Uzanne, La Reliure Moderne—Gruel, Manuel de l'Amateur de Reliures—Encyclopédie Britannica, ninth edition, 24 vols.—Hais, Repertorium Bibliographicum, 4 vols.—Ruskin's Modern Painters and Stones of Venice, 8 vols.—Punch, 91 vols.—Alken's Symptoms—and a Portfolio of choice Engravings, &c.

To be viewed, and Catalogues had.

Hispano-Mauro Ware, the Property of a Gentleman.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, June 17, at 1 o'clock precisely, HISPANO-MAURO WARE, the Property of a GENTLEMAN, comprising about Fifty Dishes, and other Specimens of Lustrated Ware, also Majolica, Porcelain, Decorative Objects, a Pair of elaborate Carvings in Ivory (from Alton Towers)—Azule and Rock Crystal Cups mounted with silver gilt Wedgwood Vases and Medallions, &c.

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on TUESDAY, June 18, at 1 o'clock precisely, MODERN PICTURES and WATER-COLOUR DRAWINGS, the Property of a GENTLEMAN, including Examples of

Mrs. C. Angell	C. Fielding	R. Redgrave, R.A.
R. Beavis	W. Goodall	T. E. Roberts
J. Burr	G. L. Hall	T. M. Richardson
W. Bennett	T. B. Hardy	T. L. Rowbotham
J. Callow	R. Hayes, R.H.A.	G. Shadlers
G. Catmouls	E. Lundgren	J. Steeple
F. Culler	J. Nash	F. Wyburd.
E. Ellis		

And others from different Private Collections.

May be viewed, and Catalogues had.

Choice Wines from the Cellars of the late Sir JOHN STAPLES, K.C.M.G., of RICHARD BIRKIN, Esq.; of Dr. WATERS, of Chester; and others.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, June 19, at 1 o'clock precisely, ONE HUNDRED AND FIFTY DOZENS of choice WINES, the Property of Sir JOHN STAPLES, K.C.M.G., deceased, late Lord Mayor, of London, Solera, and Oporto Sherry, of Domest's shipping—Claret, Chateau Latour and Montrose of 1870; Hock, Rutesheim Berg of 1868—Champagne, Perrier Joué's 1865 and 1880, and Veuve Fommet's 1880 and 1884. Also ONE HUNDRED DOZENS of SHERRY, Madeira—Port of the vintages of 1853 and 1881—Claret, Chateau Latour of 1874, Haut Brion of 1856, and Leoville-Barton of 1859—Burgundy, Richebourg, Clos de Vougeot, and Montrachet of 1868 and 1870, Johannisberg Castle of 1868, Chateau Yquem of 1861 and 1870—and Pomery's Champagne of 1874, from the Cellar of Dr. WATERS, of Chester. FIFTY DOZENS of PORT of the vintages of 1847 and 1883, and Champagne of 1874, from the Cellar of Dr. WATERS, of Chester. FIFTY DOZENS of PORT of the vintages of 1847 and 1883, and Champagne of 1874, from the Cellar of Dr. WATERS, of Chester. FIFTY DOZENS of PORT of the vintages of 1847 and 1883, and Champagne of 1874, from the Cellar of Dr. WATERS, of Chester. FIFTY DOZENS of PORT of the vintages of 1847 and 1883, and Champagne of 1874, from the Cellar of Dr. WATERS, of Chester.

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, June 22, at 1 o'clock precisely, by order of Captain HUBERT GALTON, Esq., the COLLECTION of CAPITAL PICTURES by OLD MASTERS, and some fine Works of the Early English School, formed in the early part of the century by JOSEPH STRICKLAND, Esq., and purchased by Sir Joshua Reynolds, and a fine Landscape by Sir Joshua Reynolds, bought at Sir Thomas Lawrence's sale in 1830—Children Playing at Soldiers, one of the finest engraved works of Morland—a very fine Work of W. Collins, R.A.—and several Examples of

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Brecklenkamp	De Lac	Teniers
G. Coques	Agelbach	Van Delen
Cupp	Mans	Van Goyen
Decer	Mireveldt	Vander Does
De Herm	Molenaar	Vasquez
De Hooche	Pommeroy	Waterloo
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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, June 27, at 1 o'clock precisely (by order of the Viscount Essex), the COLLECTION of OLD SEVRES PORCELAIN, painted with birds, in colours, from Buffon's Histoire Naturelle des Oiseaux, in borders of green blue with the arms of the Lancashire family of Sefton, for whom it was made in 1792, and other rich gilding by Vincent—old Dresden, Bow, and Chelsea, fine old Japanese and Chinese Vases—a Carved Cabinet—a Louis XV. Writing-Table—a Cabinet with Silver Plaques, &c.

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Pictures by Old Masters and of the Early English School from different Private Collections.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, June 29, at 1 o'clock precisely, several small COLLECTIONS, including a chef-d'œuvre of J. Hoppner, R.A., representing Miss Horneck, the "Jenny Bride"; also other Portraits and Miniatures of the same Lady by J. Hoppner, R.A.—a Portrait of Lady Hamilton by G. Romney—Mrs. Way—a Girl with a Bird (engraved by Dean), from the Port Rogers's Collection—Frances, Countess of Essex, and Richard, Earl of Shannon, by Sir J. Reynolds—fine Portraits by Sir T. Lawrence and Sir H. Raeburn—a beautiful Work of T. Gainsborough, R.A.—Portrait of a Lady—a beautiful Work of Greuze—also capital Pictures by Old Masters from the Collections of the late Lord Mouson, Lord Arundell of Wardour, the late Earl of Clare, Colonel Everett, the late W. J. Newall, Esq., Thomas Kibbie, Esq., and others.

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Valuable Collection of Early English China and Pottery, the Property of Mr. J. T. BEEK, F.S.A. (Scot.), of Fifehead, Yorkshire.

MR. ABRAHAM RILEY will SELL by AUCTION, at the Law Institute, Albion-place, LEBEDS, on WEDNESDAY, THURSDAY, and FRIDAY, June 26, 27, and 28, commencing at 11 o'clock each day, the above COLLECTION, comprising Specimens of Bow, Chelsea, Derby, Worcester, Swansea, Spode, Wedgwood, Leeds, Castleford, Enoch Wood, Turner, Ferrybridge, Whieldon, and Fulham Ware. Catalogues (illustrated, 2s. each; Letterpress only, 6d. each) may be had from the Auctioneer, Moorfields, Bramley, Leeds; or at the place of Sale.

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SATURDAY, JUNE 15, 1889.

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LITERATURE

BOOKS ON AFRICA.

Travels in the Atlas and Southern Morocco. By Joseph Thomson. Maps and Illustrations. (Philip & Son.)

The History of a Slave. By H. H. Johnston. Illustrated. (Kegan Paul, Trench & Co.)

Au Soudan Français: Souvenirs de Guerre et de Mission. Par le Capitaine É. Péroz. (Paris, Calmann Lévy.)

Glimpses of Everland; or, a Cruise in West African Waters. By A. P. Crouch. (Sampson Low & Co.)

Who can tell what would have happened if Portugal, instead of frittering away her resources upon the discovery of an ocean high-road to India and the building up of an ephemeral colonial empire of colossal dimensions, had in the fifteenth century concentrated her efforts upon a conquest of Morocco, which lay at her very doors? The king who rules on the banks of the Tagus would not then have won the title of "Lord of Guinea," but he might justly bear that of ruler of the "Two Algarves," which at the present day only records a pious aspiration of the age of chivalry. It is, indeed, curious that Morocco, whose history is so closely connected with that of Southern Europe, and which, at all events, could at one time boast of a certain degree of civilization, should have sunk back into a state of barbarism, the like of which, Mr. Thomson tells us, is not to be met with among the most barbarous races of Central Africa.

Lying within a week's sail of England, and quite accessible as respects its coast towns, Morocco holds out great inducement to a tourist desirous of wandering from the beaten tracks; and Mr. Thomson proves that it still yields substantial rewards to the scientific explorer who, discarding the comparative comforts of the coast, penetrates the wild recesses of the Atlas, and ventures among the semi-independent Berber tribes who people them. Considering that both Mr. Thomson and his young companion, Lieut. Crichton-Browne, travelled openly as Europeans, their success has been something to boast of. But then Mr. Thomson is a traveller of experience, full of resource and determination, and generally successful in bending to his will the most stubborn elements. The firman from the Sultan only

authorized his travelling along the well-worn routes of his numerous predecessors, and his progress in the interior consequently resolved itself into a continuous struggle with the native men in power, who placed all kinds of obstacles in his way. His own servants, at the same time, were a most unpromising set, who considered that "to plunder an infidel traveller was to perform a meritorious act." Yet in spite of these difficulties he contrived not only to visit the coast towns and the capital, of which he furnishes excellent descriptions, but also to cross the main range of the Atlas in four places, and to climb one of its loftiest summits, the Jebel Ogdim, rising to a height of 12,734 ft. Standing upon that altitude, the highest as yet attained by any European in Northern Africa, he says:

"The most varied and magnificent view presented along the entire range of the Atlas lay spread out before me. Immediately around the metamorphic rocks which run from the central mass of the range were cut into a wild series of gorges and glens, divided by sharp mountain spurs and ridges, here and there rising into snow-streaked peaks. Everywhere was desolation, barrenness, and preternatural stillness. Hardly a patch of green gave variety to the monotonous drifts of shaly debris and the jagged ribs of rock which protruded above the surface. It was only in the middle zone that dark masses of *Callitris* and stunted trees of the ever-green oak found a footing, while along the bottoms of the glens the terraces of the mountaineers added refreshing bits of colour. Numerous villages clustered against the steep mountain sides, and under the blaze of the African sun, and with the proximity of walnut and almond groves, seemed almost desirable residences."

Morocco ought to be a wealthy country, for "the extent of the fields and the plentifulness of the yield," contrasted with the "scantiness of the population, were matters of constant remark and wonderment to us." Numerous instances are furnished by the author of the "blighting and paralyzing" influences of an unparalyzed system of misgovernment:—

"Nothing strikes the stranger more forcibly than the evidences of grinding oppression under which the inhabitants groan. The half-starved, weather-beaten, and scantily-clad Arabs, living in squalid, conical thatched huts, are but little better than slaves, whilst the governors, though living for a time on the fat of the land, with well-stocked harems, and surrounded by numerous slaves and soldiers, their stables filled with fine horses and mules, their pastures rich in flocks and herds, are neither more nor less than human leeches, who for a brief season are allowed to suck the life-blood of the country, till, themselves full to bursting, they are drained by a more powerful blood-sucker."

That the position of a despised race like the Jews should be the reverse of comfortable is only what might be expected. Mr. Thomson contrasts the "snow-white dresses and well-washed persons of the Moors" with the "brazen-faced and repulsively dirty women," the "greasy" clothes, and indescribable filth of the Jewish quarters, where "we look in vain for one redeeming feature, one object on which our eyes may rest with some sense of pleasure." Judaism in Morocco, he tells us, has become petrified, and the Jew will break almost any of the ten commandments "without exception, rather than violate a ceremonial observance."

Mr. Thomson denies that this moral and physical degradation of the Jews is due to the "oppression of to-day":—

"They are, take them altogether, much better provided with this world's goods than the Moors, who have their streets clean and their houses wholesome and healthy. In Demnat they are not even confined in a Mellah, and are under no restrictions about the removal of filth. The only explanation is that work the Jews will not except to bring in money. And yet they wonder why God punishes them—His chosen people—with every possible ophthalmic disease, while their hated neighbours, whom surely He has doomed to everlasting perdition, are free from similar troubles."

Mr. Thomson allows that the Jews dwelling in the Atlas are "as much deserving of commiseration as ever they were," and takes care to state that these unfavourable descriptions only apply to the Jews in the Mellahs of Moorish towns, and not to the "European" Jews, between whom and their less fortunate co-religionists "there is nothing in common except their religion and their thirst for gold."

In power of description and humour this book ranks high above Mr. Thomson's previous publications; and its numerous illustrations of scenery, architecture, and native types form a most attractive and instructive feature.

'The History of a Slave' is a work of fiction based upon every-day occurrences in the Dark Continent, and well calculated to bring home to the reader the social condition of heathen and Mohammedan Africa, and the horrors of the domestic slave trade. The hero of the story belongs to a tribe on the Upper Calabar river. He was captured by Fulbe, and passed from hand to hand until he finally reached the coast of the Mediterranean, where the author made his acquaintance. What strikes us most in this story is the almost entire absence of true and abiding affection, the utter callousness in the presence of human suffering, and the disregard of human life, whether among pagans or Mohammedans. It is a dismal story, which brings home to us the utter degradation of the black race more forcibly than do detached incidents in an ordinary book of travel.

The progress made by the French in Senegambia has attracted but little notice in France, and still less in this country; yet the foundations for a colonial empire are supposed to have been laid there. French posts have been established on the Upper Niger; Khayes, the new capital of this "Soudan Français," has grown into a large town; and the native rulers of the territories lying at the back of the Gambia and of Sierra Leone have placed themselves under the protection of the French, thus shutting out our possessions from all direct communication with the interior of the country. A similar fate appears to threaten our settlements on the Gold Coast. Capt. É. Péroz, who took an active share in the "glorious battles" and negotiations which laid the foundations of this *empire noir*, tells his story in the volume whose title we give above. His book is worth perusing. It is thoroughly honest, by no means chauvinistic, and introduces the reader into a part of Africa which, though largely laid open by British explorers, has of late years been permitted almost to sink into oblivion.

In 'Glimpses of Feverland' Mr. A. P. Crouch relates his adventures as a telegraph engineer employed in the laying of a cable along the west coast of Africa. Having in a previous volume, entitled 'On a Surf-bound Coast,' invited his readers to accompany him to Accra, he now conducts them further to the southward as far as Loanda. His is not a technical work, especially interesting to engineers, nor a geographical one likely to convey a mass of new information to geographers, but a lively and chatty record of travel and daily life, in which the "names of persons and ships are fictitious, but the incidents and events are given exactly as they occurred." It is a thoroughly enjoyable book, far more so than 'On a Surf-bound Coast.' The author is a capital story-teller, and it is rarely we have read anything better than his very graphic account of a conversation, to him unintelligible, which was carried on at a dinner table at an hotel at Loanda. Unluckily the story is too long to quote. His book ought to prove a mine of amusement to young telegraph engineers, and to numerous other readers besides.

The Philobiblon of Richard de Bury, Bishop of Durham and Chancellor of Edward III.
Edited and translated by Ernest C. Thomas. (Kegan Paul, Trench & Co.)

A new edition of Richard de Bury's 'Philobiblon' has long been wanted, since, if we except M. Cocheris's edition of 1856, the book has not been reprinted since 1703, and no attempt at a collation of manuscripts has been made since Thomas James produced his edition in 1598-9. Mr. Thomas very rightly hints at the appropriateness of this, the special book-lover's book, having been first put forth in England by "Bodley's first librarian"; but he rather leads the reader to forget the existence of this edition when he says later on, "It must be considered a surprising circumstance that a book which has been so often printed abroad and so frequently quoted at home should have remained so long without an English editor," and that "it has remained for the present editor at least [? at last] to remove from our country the reproach of so long leaving the task of preserving De Bury's literary legacy exclusively in foreign hands." This, of course, is capable of a double meaning, but we think the obvious sense is not the true one. What is more curious, perhaps, is the number of abortive announcements of new editions of the book, of which Mr. Thomas mentions three in the present century. One was announced between 1816 and 1830, another by the late Rev. E. R. Poole in 1834, and a third by Mr. W. S. Gibson in 1850. Mr. Thomas may, therefore, congratulate himself on having escaped from a nemesis apparently especially attached to English editors of the 'Philobiblon.'

Whether his readers are to be congratulated is another question. To be sure they have here a little volume charming to look at, delightfully printed, with the fashionable rough edges, and with each paragraph of the memoir that opens the book decorated with an imposing and quite incunabular ¶. And is not the preface printed from end to end in italics? The modern bibliophile clearly

ought to be satisfied. But will the student, who wants to read Richard de Bury and not merely look at him? How, for example, has Mr. Thomas understood his duties as an editor? In his preface we read:—

"The text now printed after a careful examination of twenty-eight manuscripts and of the various printed editions may claim to give for the first time a representation of the 'Philobiblon' as it left its writer's hands."

But in the "bibliographical" introduction, where he describes thirty-five manuscripts, Mr. Thomas explains:—

"I have not indeed in the critical notes attempted to give a collation of all these MSS. Nor even of the four MSS. of which I have recorded all the important variants, does the printed collation profess to be absolutely complete. In an edition intended primarily for the general reader, it seemed unnecessary to burden the notes with a mass of various readings due to the errors of copyists or to unsettled orthography."

This is perfectly intelligible, but why has Mr. Thomas chosen these particular four? "I have," he says, "felt myself bound in consequence of the unfavourable judgment I had formed of the critical work of Cocheris to give the variants of the two former MSS. [A and B], because he has affected to give them," and, we are led to infer, collated them very badly. It was therefore by all means desirable to go over the work again in order to expose M. Cocheris, if he did wrong; but this might have been reserved either for a special excursus on M. Cocheris or for a complete critical edition. The general reader will take no interest in the *ex silentio* reproof of M. Cocheris's collation. Because two manuscripts at Paris happen to have been badly collated by a Paris editor, it hardly follows that they should be chosen as two out of four manuscripts to form the basis of another editor's text. Then, again, Mr. Thomas quotes here and there readings of two manuscripts standing, he believes, in a close relation, the one to the *editio princeps* and the other to James's edition. This is a most desirable field of inquiry, but hardly suitable to a popular edition, and least of all to one with select various readings, which as often as not produce an entirely unfair impression.

Mr. Thomas speaks of having "recorded all the important variants" of the four manuscripts, but he has given us not a hint of where to find them. It is usual for an editor to explain that, with a certain number of authorities at hand—say A, B, D, E, 1, 2, Ja—supposing he notes a reading presented by A, B, 1, Ja, it is to be assumed that the reading adopted in the text is shown by the rest, namely D, E, 2. Mr. Thomas, on the contrary, leaves all this to be guessed at, and most of his collations give one no idea whatever what manuscript support the reading in the text possesses. In the prologue, for instance, we find various readings recorded to forty-six places; of these only twenty-four refer to manuscripts, the rest are to printed editions. But when they do refer to manuscripts, their import remains doubtful on account of Mr. Thomas's plan of not giving the authority for the reading in his text, and not professing to collate any single one of his manuscripts completely. Thus,

in the text of p. 1 we have "devotissimus"; the note is "*devotissimis A, devotissime vulgo*"; that is, the former reading is supported by one of the Paris manuscripts, while the latter is followed by all the editions which present the current text (all but the Spires edition of 1483 and James's of 1598-9); but what authorities, printed or manuscript, are in favour of "*devotissimus*" Mr. Thomas simply does not tell us. We do not say that the readings he has chosen have not been chosen after a most critical sifting of authorities; indeed, it is very probable that as a rule he has printed a better text than that supplied in the digest of readings. What his readers have to complain of is that they are left to trust entirely to his judgment, and that he gives no sort of clue either to the principles on which he has formed his text or the value which he attaches to the different manuscripts. It would have been better, and really more useful, to have omitted the digest altogether, and to have discussed in the explanatory foot-notes variants in difficult places.

Unluckily Mr. Thomas's method of working is frequently lacking in accuracy as well as clearness. On the second page of the introduction we have a note on the date of Bishop Bury's birth: "The 'Dictionary of National Biography,' following the 'Encyclopædia Britannica' and the 'Biographia Britannica,' says 1281, but this date rests upon an entirely mistaken reading of the final note in the Cottonian copy." We turn to the bibliographical description, knowing the interest attaching to the final notes in manuscripts of the 'Philobiblon.' How reads the "Cottonian copy"?

"Cott. App. iv. (f. 103) is a folio MS. written about 1425, having no note at the beginning and at the end simply:—'Explicit philobiblion &c'" (Intro. p. lxvi).

Surely Mr. Thomas might have given credit to those he criticizes for the historical imagination with which they have evolved a date out of these last three words. Or can it be, as we fear is too evident, that Mr. Thomas, having preached to others, is himself a castaway? So, again, to take one specimen of carelessness out of many, on p. 130 he accepts the reading "ininitis" in his text, but makes his foot-note refer to a rejected variant, "infrunitis."

The foot-notes to the text of the 'Philobiblon,' though they have clearly cost the editor a good deal of trouble at odd times, abound in irrelevant matter, for Mr. Thomas uses them as a convenient place for criticizing his predecessors, and for expatiating upon words which he finds difficult. These notes are further rendered inconvenient by the omission of all reference to or from the text itself, so that one has to run one's eye through a page to discover the word to which any particular note belongs,—when all the time the lines are numbered, one would have thought for the very purpose of easy citation. One instance of these glosarial notes may be sufficient:—

"Antonomatice] Formed from *ἀντονομαρία* (cp. Quintil. viii. 6. 29), though often written *antonomatice*, and supposed to be connected with *ἀντονομῶς* [sic]. Whether the latter form is anything but a clerical error is, perhaps, doubtful;

but Mr. Lumby's article, in his glossary to Higden, is certainly wrong. Cp. Adam Murimuth of Edward III. 'dictus antonomatice gloriosus,' though Hog (p. 225) alters the text to 'antonomatice.'

We need not deny that there has here been a confusion between the two spellings, both in the manuscripts and in the printed texts; but the point of interest is, what did the word really mean? *Antonomasia* (we quote Quintilian's noun) is the use of an epithet for a proper name, as when one says "the conqueror of Carthage" for "Scipio"; and it may be admitted that this sense will suit the usage of the mediæval adverb in many cases, for example, when Otto of Freisingen says "autonomasice Paulum solemus vocare apostolum" ('De Gest. Frid.' i. 53). But John of Salisbury, however he spelled the word, seems to have understood it as derived from *aut-*, not *ant-*. "Aristoteles," he says, ".....antonomatice, id est, excellenter, philosophus appellatur" ('Metalog.' ii. 16). Then further arises the question, Why does Mr. Thomas cite Dr. Lumby's glossary? Why did he not go to Ducange, where he might have read, "Illustrissime domine rex solus.....regnans antonomatice et imperans quiete"? However derived, it seems clear that mediæval writers took the word to mean "in a special sense" or "in a peculiar degree," very nearly equivalent to κατ' ἐξοχήν, or, as John of Salisbury said, "excellenter." But even if we were to arrive at a different conclusion as to the spelling and derivation of the word, we should by no means be justified in stating that every one else was "certainly wrong."

The explanatory notes are sometimes of this type: "*Bononiam*] Bologna was one of the great universities of the middle ages." But many, as has been said, give evidence of a good deal of industry, though Mr. Thomas's zeal is commonly not equal to his discretion, nor his knowledge to his zeal; for when a passage in § 95 clamours for an explanation from St. Gregory's 'Moralia,' the editor entirely fails us. He verifies Bishop Bury's quotations in the Vulgate, and then gives the reference with the Vulgate numbers and the English names. For instance, his "1 Kings xvii. 40" means the Vulgate 1 Reg. xvii. 40, but the English 1 Sam. xvii. 40. This is hard upon the general reader, who ought surely to have been informed that as "1 Kings" does not mean what we call 1 Kings, so "Ps. xxxix. 18" does not mean what we call Ps. xxxix. 18, but Ps. xl. 17.

Mr. Thomas completes his edition by a translation neither correct nor elegant in style. Difficulties are slurred over; the rough places made plain. The truth doubtless is that Bishop Bury, with his continuous flow of plays upon words and half allusions to texts and proverbs, is impossible to translate adequately, unless by paraphrase or with ample annotation. Mr. Thomas's attempts to render a pun here and there can only serve as a warning to his successors.

We have left to the last the most puzzling question suggested by Mr. Thomas's book before us. The preface bears date October, 1888, and the introduction follows it straight on in page and sheet. At the end of the biographical introduction we read thus in a "Postscript":—

"Since this Introduction was in type, Mr. E. Maunde Thompson has called my attention to a remarkable account of De Bury in a passage of Adam Murimuth, which has never yet been printed and has been overlooked by all the Bishop's biographers. If it is to be accepted, it not only confirms the doubt I have suggested as to the establishment of the contemplated Oxford library, but supports the view that De Bury did not himself write the 'Philobiblon,' and may indeed seriously modify our estimate of his character."

Now we have a clear recollection of having once seen a privately printed pamphlet, entitled 'Was Richard de Bury an Impostor?' resting upon precisely the same evidence as that described above as having come to hand after the introduction was printed, and bearing Mr. Thomas's signature and the date "May, 1888." It is hard to explain how sheets dated October should be in type before sheets dated May. However this may be, we cannot but express our surprise that Mr. Thomas should attach to the new evidence the importance which he does. Surely there was scandal current in the fourteenth century. What should we say to a biographer of Prince Bismarck or of Sir Robert Morier who should take his leading evidence from the *Contemporary Review* or the *Kölnische Zeitung*?

DANTE LITERATURE.

The Textual Criticism of the Divina Commedia.

By E. Moore, D.D. (Cambridge, University Press.)

The Banquet (il Convito) of Dante Alighieri.

Translated by Katharine Hillard. (Kegan Paul, Trench & Co.)

Dante: a Dramatic Poem. By Héloïse Durant. (Same publishers.)

THE year 1289 was, as all students of Dante know, an important one in the history of his life, and specially important in the impression which its events seem to have made on his mind, and which in due course left its trace on many passages of his poem. The year in which the six centuries from that date are completed looks as if it were to be no less of a landmark in the history of the study of his works. It has given us the first complete concordance of his great poem, the first really scholarly attempt at establishing the text of it on a scientific principle, and the first adequate English translation of his most important prose work. The last, of course, is mainly of interest to English-speaking people; but the works of Dr. Fay and Dr. Moore will henceforth be indispensable parts of the student's equipment whatever may be his mother tongue; and English-speaking people—those, at least, for whom the masterpieces of literature have any significance—may feel proud that such important aids to the comprehension of one of the greatest of the masterpieces have been produced by scholars of their blood and speech. Of Dr. Fay's book we spoke some weeks ago. Dr. Moore's has been kept too long waiting; but a book of the kind is not read in a day, nor, indeed, in a good many days. It is a volume for the student to have at his elbow and consult as he goes along; not one to be estimated on either a desultory perusal or a chance sampling. The reviewer, however, unless he is to defer all notice of the work until he has had time to edit Dante with its aid, must

rely on one or other of these methods, or a judicious mixture of both. Proceeding thus we may first give some little account of the structure of the book.

It begins with forty-six pages of "Prolegomena," in which are discussed general questions of the laws governing textual criticism, the causes which have tended to produce variants, and so forth. Among the more interesting results of Dr. Moore's investigations the following may be noted. "Corruption of the text began at a point anterior to any existing MS. or commentary, and probably took place in the first copies of [?] from the autograph itself." "No existing MS. or group of MSS. stands out as possessing pre-eminent or indisputable authority." "The character and relationship of a MS. differ in different parts of the poem." "Nobody who has looked at many MSS. of Dante can have, we should have thought, any doubt on the last point. The reason we take to be not so much that 'a scribe copied different *canti* or *cantiche* from different exemplars,' but that in many cases several scribes were set to work on one copy, perhaps as several compositors now work on one book. This, of course, would render that division of MSS. into families, of which Witte and Scartazzini have dreamt, impossible for any practical purpose of estimating their respective authority."

Next follow a few pages on the "mechanical" difficulties, as they may be called, of collation, arising from the fact that two scribes may in many cases have written the same letters when they intended different words, and *vice versa*; then the whole of the first *Cantica* with a statement of the various readings met with in the collation of all the MSS., nineteen in number, at Oxford and Cambridge, and notes thereon. We do not quite understand why Dr. Moore has taken Witte's text as a standard, and recorded variations from it, instead of constructing his own text. Witte's text is a good one, no doubt, but being based on a very few MSS. it has no sort of claim (which, indeed, its learned compiler never put forward on its account) to finality. The result of this is that we more than once find a reading given in the text and discarded in the notes, after the somewhat perplexing fashion of the early commentators. For example, no one can have the least doubt that in 'Inf.' v. 64, 65, 67, *vedi* is the right reading, the lines forming part of Virgil's words. Without this the change of structure in the whole passage would be very clumsy. Dr. Moore, too, says in his note: "I am strongly inclined to prefer *vedi*"; but for all that, the reader sees the feeble *vidi* installed in the place of honour. Here, it appears to us, is clearly one of those cases where "the superior elegance or taste of a reading.....bears upon the question of its originality"—cases which some will venture to think occur rather oftener than Dr. Moore is inclined to allow. It would be almost as safe for us or our descendants to fix the reading of a passage in Browning by the aid of a pupil-teacher's paraphrase, or to emend Victor Hugo after a schoolgirl's dictation, as to rely on the bare evidence of fourteenth or fifteenth century copyists and commentators for the text of a *locus salubrosus* in Dante. The argument, or illus-

tration, from Bentley's treatment of Milton cuts both ways; indeed, it is not quite clear which way Dr. Moore means it to cut. We should be inclined to say that those worthy persons were often the Bentleys, without Bentley's equipment of learning, who altered the text to suit their own fancy; and that the modern textual critic is in a great measure "bound to maintain that the reading selected on critical grounds as probably original is the best possible on literary and artistic grounds," or at any rate to hesitate long before admitting on critical grounds any reading which does not fulfil the latter condition, so long as there is any which does fulfil it, and which the *ductus litterarum* will in any reasonable degree support. Dante may trip sometimes, but on the whole we can trust his artistic instinct much further than the intelligence or the taste of his early admirers.

The text of the 'Inferno' with the various readings occupies about two hundred and fifty pages of Dr. Moore's book. The next division, exceeding it in bulk by a few pages, is occupied by a collation and discussion of nearly two hundred passages selected from the entire poem; and this is the part which will probably attract most readers. Passages in which there is an important variation in the reading are naturally apt to involve also some obscurity of meaning or some grammatical peculiarity. In order, therefore, to treat effectively of the text it is necessary to go pretty fully into questions of interpretation; and thus the portion of Dr. Moore's book of which we are now speaking forms a most valuable commentary on nearly all the more difficult passages of the poem (it is to be regretted that he has said nothing about 'Par.' xxiii. 67 and xxvii. 100, two places where the light of intelligent criticism is eminently required). As specimens of careful work, and good examples of the clearness and fulness of Dr. Moore's exposition, we may call attention to the notes on 'Inf.' v. 102, 'Purg.' xxi. 61, 'Par.' ii. 141.

Of course, in a commentary on a many-sided author like Dante it will be impossible for the most acute and astute commentator to keep all his readers at all times in agreement with him, and there are several points which we should like to argue with Dr. Moore, if this were the time and place. Where, however, he especially shows his quality is in the rarity—unsurpassed, so far as we know, by any of his predecessors—of those lapses into actual inaccuracy from which no fallible mortal can hope to be wholly free. Perhaps the principal one which we have noted—and that merely verbal—is on p. xvi, "The.....use of *parte* = 'forthwith.'" This, of course, should be "meanwhile," as in 'Inf.' xxix. 16, in sundry places in Petrarch, and elsewhere. On p. 467 "*tonda*" is several times written by mistake for *lunga*, which, it need not be said, is the real alternative to *altra* in the passages under discussion. On p. 675 there is, if we mistake not, an error in the decipherment of a MS. note in one of the codices, referring to its expurgation as required by the Spanish 'Index'—the common fate of all copies of the poem which found their way into Spanish territory during the seventeenth century. To judge from a copy of the Padua edition of 1629 which has been subjected to similar treat-

ment, and is now before us, the word which Dr. Moore writes *ibiq* (?) is really the date of the expurgation, probably 1659. In referring to the same subject on p. xix we notice that he has allowed the dates 1519, 1514, to stand, when the context shows clearly that in each case a hundred years later is meant. On one or two occasions the term "fourteenth century" is used where a date between 1400 and 1500 is meant, a blunder to which students of Italian literature are especially liable. These small points pretty well exhaust our criticism in this direction.

Nearly two hundred pages are occupied by an account of the MSS. which Dr. Moore has examined or collated. To denote them he has had to use up four alphabets and numbers up to 119, besides a few miscellaneous symbols—a fact which may give some idea of the indefatigable way in which he has worked. Of course De Batines catalogued and to some extent described most, though not all, of these; but he approached the task from the point rather of the bibliographer than of the scholar. It is to be hoped that Dr. Moore may be able to find leisure to complete the collation of the entire poem, and that the Syndics of the Cambridge University Press, who have covered themselves with credit by undertaking the publication of the present work, may not have their hands too full with editions of odd books of Cæsar and Xenophon, with 'Lazare Hoche's' and 'Karavanes' in *usum juventutis*, to perform the same office for its successor. It should be added that the book concludes with five appendices on various points, whereof that by Mr. Tozer on the metre of the 'Divina Commedia' will—though it is not easy wholly to agree with all its statements and conclusions—be probably of most service to the general reader. Dr. Moore's own, on Dante's references to classical authors, is interesting, but deserves to be extended.

The next book on our list we are disposed to welcome rather as a symptom of progress in the "popularization" of Dante than as a very important contribution to the study of his works. That two translations of the 'Convito' should appear within a few months, both from feminine hands, certainly shows that there must somewhere be a considerable number of students who are working at their Dante seriously; and the great improvement which the second displays as compared with the first is also an encouraging sign. Miss Hillard's translation is, indeed, most creditable. Unlike her predecessor she has in most cases really mastered her author's meaning; and her renderings, if sometimes a little slipshod, usually convey the sense of the original pretty faithfully. In i. 5 she is wrong in her rendering of *pronto* by "consummate," and the passage which she quotes from the 'Commedia' in illustration of it does not bear her out; nor does the Cruscan dictionary support her in the statement that "many old writers" use the word in that sense. On the vexed question of the date or dates at which the 'Convito' was written she says a good deal, but hardly shows a grasp of the evidence. She seems at one place to think that any opinion which Dante expresses in the 'Commedia' he must be taken to have held in 1300, the date at which the action of the poem is placed; though (like

Dante himself on other points) she modifies this view later. Also she does not seem to see that the odes or *canzoni*, on which the 'Convito' purports to be a commentary, may have been, and in all probability were, written long before the prose treatises to which they serve as text, so that no inferences as to the date of the work can be drawn from any points in them. The only definite facts we have are that certain parts of it were undoubtedly written before certain parts of the 'Commedia,' and such as may be gleaned now and then from allusions to contemporary facts and people. On the question of "the nature of Beatrice," too, Miss Hillard shows a tendency to run after paradoxical theories, and not to realize the force of the evidence for the plain and common-sense opinion that Beatrice was a woman whom Dante had loved in his youth. She seems to think that Benvenuto, for example, must have got all his knowledge of the matter from Boccaccio, quite forgetting that Dante was a famous person; that Benvenuto must have seen and talked to people who had seen and talked to Dante and knew the whole story of his life, which in a gossiping city like Florence is not likely to have been a secret; and that if he let the usual story stand, it was no doubt because he knew it to be true. It may be added that much cannot be said for the instinct of any one who can read cantos xxx. and xxxi. of the 'Purgatory,' and still deem Beatrice to have been an allegorical personage, denoting philosophy.

The notes are copious, and at first sight suggest considerable research—a suggestion, we regret to say, somewhat weakened when we compare them with Giuliani's, and observe in how many cases Miss Hillard has been led into error by a careless following of that somewhat unsafe guide: thus, iii. 5, "the Greek *antichthon*, the antipodes." In a previous chapter of the same book two passages from Boethius are quoted by both commentators with precisely the same blunders. In a note to iii. 15 Giuliani makes an unfounded statement to the effect that in the 'Hell' and 'Purgatory' Dante has to look at Virgil's eyes; Miss Hillard repeats it with perfect confidence. As a matter of fact, Virgil is only once mentioned as turning his eyes on Dante, and that is just at the end of his mission; and every one who has read the poem carefully must have noticed this curious difference in the demeanour of Dante's two guides.

But Miss Hillard is, we fear, not incapable of making her own blunders. Twice she speaks of a well-known German commentator, who surely was far from all revolutionary activity, as *Louis Blanc*; she gives Ecclesiasticus and omits the Psalms in naming the books of the Bible from which Dante "drew so much of his inspiration"; and in a note to iv. 29 she contrives in less than three lines to misstate two facts and draw one wrong inference. "Dante," she says, "puts him [Juvenal] in the Pagan Limbo of Purgatory, as the bearer of affectionate messages from Statius to Virgil, which shows that he was ignorant of the survival of Juvenal." The truth appears to be that she has started with an exaggerated idea of the advantages to be obtained by "several years' residence in Italy and intercourse with intelligent Italians." Italian

intelligence is no doubt great, but it is long since it has been exercised in the direction of accurate scholarship; nor would several years' residence in Italy do much more for a student of Dante than would several years' residence in Kent for a student of Chaucer. The study of Aristotle and Aquinas, and of what Miss Hillard calls "the essays of Plato and Cicero," is more to the purpose, and for that we fancy Oxford offers greater facilities than Florence. However, this translation deserves commendation as a gallant attempt; and if it helps to make people realize that Dante was no less the first great prose-writer than the first great poet of modern Europe, it will not be without its reward.

Miss Durant's work is also an attempt, but one which it is not quite possible to view with the same approval. Of course she is prompted by a laudable motive, that of honouring Dante by making him the hero of a dramatic poem; but we cannot help feeling that a kind of profanity is committed when a great man is used in this way. If it be not profane to say so, the writer who puts language of his own into the mouth of a Shakespeare, a Dante, or a Milton seems to be in danger of incurring the judgment pronounced in the last chapter of the Apocalypse against those who add to the words "of this book." Possibly in Boston, Massachusetts, they hold that the canon is not yet closed. For the rest it may be said that Miss Durant knows her Dante fairly well (though we hardly think that Dante could have been called "a lion among the learned" at the time of the battle of Campaldino); that she is orthodox on the Beatrice question; that she thinks Gemma was probably better than later times have supposed; that she is a follower of the late Dean of Westminster in holding that Alfred founded Oxford University, and of the present Dean of Wells in believing that Dante visited it; and that she takes Mr. Browning rather than the Elizabethans as her model for dramatic composition. Many people will probably read her drama with pleasure.

NOVELS OF THE WEEK.

Prince Roderick. By James Brinsley-Richards. 3 vols. (Bentley & Son.)
With Everything against Her. By Col. Cuthbert Larking. 3 vols. (Hurst & Blackett.)
The Search for Basil Lyndhurst. By Rosa Nouchette Carey. 3 vols. (Bentley & Son.)

MR. BRINSLEY-RICHARDS, who now assumes the responsibilities of authorship in connexion with 'The Duke's Marriage,' has produced in 'Prince Roderick' perhaps not so good a novel, but undoubtedly an even more entertaining and vivacious romance than his first venture in the domain of fiction. The romantic and tragic episodes in the lives of certain foreign potentates during the last decade have obviously furnished him with much of his material, but he has so adroitly shuffled and dovetailed the real with the imaginary that, except in the case of a few minor figures, he is in no danger of coming under the condemnation which so often justly applies to workers in "portrait" fiction. Moral-hunters will be disconcerted by 'Prince Roderick,' for while perfectly unobjectionable it is emi-

nently non-moral; but pleasure-seekers will find their reward in its pages, which are full of sparkle and life. There is abundance of satire in Mr. Brinsley-Richards's novel, but it is of that tolerant kind which suggests a lurking sympathy for the object satirized. He tilts at everybody in a spirit of impartial, but cheerful cynicism, from the prince who never could see any harm in what he did down to his secretary's soldier servant addicted to the use of hair dye. He is sincerely fond of his heroine, but he scruples not to describe her as reduced to a state of imbecility by her love for a weak and eccentric Hamlet of the nineteenth century. Mr. Brinsley-Richards is no respecter of persons. All ranks and creeds and races are ridiculed alike. The canvas is perhaps overcrowded with figures, and few are drawn without a touch of caricature. The author's sole aim has probably been to amuse, and in this he has been signally successful, though such success cannot be attained without prejudice to the verisimilitude of the story. Life is not altogether made up of the unforeseen, and the constant and kaleidoscopic mutability of the characters in 'Prince Roderick,' coupled with the strongly farcical nature of several of the incidents therein recorded, gives the whole book a fantastic and unreal colouring. This is most notable in the case of the truly chameleonic prince who gives his name to the romance, and about whom it is difficult to avoid the surmise that the author has shifted his ground in the course of the story. There is certainly nothing in the whole course of the narrative to prepare us for the cowardice which he is represented as displaying in the last scene, or for the disconcerting suspicion which the author there implants in the minds of his readers that he was after all implicated in the strange and mysterious murder on which the plot so largely depends. It is almost as though Mr. Brinsley-Richards had fallen back on this as a justification for the tragic episode in which the story ends, and which would then illustrate in the case of the heroine the truth of the maxim "Those whom the gods love die young." Although the prevailing tone of the story is comic, or even farcical, the few serious incidents which occur are handled with sincerity and force, though, as a rule, the author prefers to extricate his characters from their difficulties by a ludicrous rather than a tragic exit. This tendency is markedly exhibited in the case of the narrator, whose irrepressible capacity for flirtation, arising from his "gullible faith in woman," is illustrated half a dozen times over with great humour. The history of his attachment to the Princess Dorothea and the picture of that captivating, but heartless damsel are admirably done. Mr. Brinsley-Richards has the trick of investing his characters with a whimsical and airy caprice which renders them attractive in spite of their lack of all solid qualities and virtues. The book is full of good sayings. Here is one of a Lady Churchbury, a woman mad upon charities: "She would have sold her own husband into slavery for the mere pleasure of raising a subscription to buy him back." The minor personages—Montenegrins, Bulgarians, German students and opera-singers, court chaplains, and party politicians—are drawn

with a vigour and skill only possible to one who has seen a good deal of continental life and studied it in a sympathetic spirit.

Col. Larking is a well-intentioned chronicler, but he is ungrammatical in several languages, and there is not enough in his plot to redeem him from the charge of being more than a little commonplace. It is obvious to the least experienced novel-reader that the hero is not intended to be slain in the desert, and the reader is not surprised that he should turn up at Suakim, having slipped through the hands of the Mahdi, Osman Digma, and the rest. Our author writes well enough on this branch of his subject, though the artifice employed is anything but original; and the several married couples are left at the close of three volumes in the enjoyment of every felicity.

In the character of Olga Leigh, a young dreamer of dreams who is a centre of attraction and affection to all her friends, and who narrates the principal part of 'The Search for Basil Lyndhurst,' Miss Carey has made for herself an *altera ego*, through whom she speaks much that is gentle and womanly and refined. Olga is almost too bright and good for human nature's daily food; she is everybody's confidante; she helps and charms everybody; she could marry every single young man if she were so minded. But she is moderate, and draws the line. Basil Lyndhurst is the son of one of her friends, who, not long after her marriage to a handsome rascal, flees from him in desperation, and—the weakest point in the story—deserts her infant. Basil's father disposes of the boy, and subsequently dies, leaving no clue behind him. The search is renewed; and by the time that Basil is found he has made an unfortunate marriage on his own account. All these matters are told in detail, with many a happy and delicate touch. The gist of the novel remains behind; Basil's disappearance is only an incident. For any one who loves the exceeding sweet in fiction, with a mere pretence of gall, Miss Carey's three volumes may furnish a decided treat.

THEOLOGICAL LITERATURE.

Epochs of Church History.—Wycliffe and Movements for Reform. By Reginald Lane Poole, M.A. (Longmans & Co.)—Very few words ought to be requisite to recommend to the attention of readers—and especially of students—the work which Mr. Reginald Lane Poole has contributed to the "Epochs of Church History." Mr. Poole, though he disclaims original treatment in all the other parts of his subject, is well known as a most careful student of Wycliffe's life and writings, and editor for the Wyclif Society of the treatise 'De Dominio Civili.' If, therefore, we look upon Wycliffe as the central figure in a series of "movements for reform" during the Middle Ages, no man is better qualified to interpret for us the cardinal doctrine which that leading Reformer was most anxious to enforce. The question, however, may very well arise, after a diligent perusal of all that Mr. Poole has got to tell us, whether this is a true view of Wycliffe's position after all. As a thinker he seems hardly equal to Ockham; still less, according to Mr. Poole's showing, can he be placed on the same level with Marsiglio of Padua, whose successor he more strictly was. He lived in an age of debased scholasticism, and his logic was dry, tedious, and unsatisfactory. He used it, Mr. Poole himself remarks, as the buttress of his arguments, not as their

foundation. His leading doctrine, that "lordship is founded on grace," was but a scholastic dogma, almost certain to be misapprehended, as it actually was, and to be used in support of movements which he himself would not have justified. Wherein, then, consisted the essential greatness of the man? If genius, as has been said, means a supernatural power of work, there is certainly abundant evidence of his immense intellectual energy. But what is the distinctive character of that work? Possibly it consists in the very thing which made him but a second-rate schoolman. If he had only kept his philosophy to the schools, to be discussed and debated among the learned, it would have had its day and perished, and the world might have been little either the better or the worse for it. But he was essentially a popular teacher. He wrote in Latin, but also (in his later years) to a large extent in English. He translated the Bible into English, and indeed may be said to have instituted a school of translation by which the work was considerably amended after his death. He was a politician and a pamphleteer as well as a divine. Mr. Poole shows us how the great political events of the age, from the day that his opinion was asked on the demand for the renewal of the Papal tribute levied on the kingdom in King John's day, naturally tended to the development of his particular theories; how these were tending more and more to discredit sacerdotalism; and how, in order to destroy the groundwork on which sacerdotalism rested, he was at length led to repudiate the doctrine of Transubstantiation. If a priest could not "make the body of Christ," then the essential distinction, as it was commonly viewed, between priests and laymen vanished. The laity had a priesthood no less than the clergy, and the laity were to keep the clergy in order, to take away their endowments, and where the priest was in mortal sin to refuse to pay him his tithes and defy his excommunication. Formal excommunication was invalid against any one who was not excommunicated already by being in a state of sin. Those who were so had no rights of property, no true lordship in this world; while, on the contrary, any one in a state of grace possessed all things. There was thus a true community of goods among Christians, for all the wealth of this world was equally the property of each individual in a state of grace. It is easy to see how doctrines such as these—fostered as they were by the visible breakdown of the Papal system in the great schism—should have been looked upon as heretical and dangerous. Moreover, they were too impractical to retain their hold upon the community at large; and as the Papacy again righted itself and external order was restored for another century in the Church, they were more and more discredited. What little influence they still possessed was due to their negative, not to their positive teaching; the Lollards were undoubtedly the spiritual ancestors of the Puritans. But how far Puritanism or Lollardy had to do with the Reformation, except in weakening generally the sense of Pontifical and sacerdotal authority, and supplying as a counterpoise a Bible in the vernacular speech, there seem no clear indications. Mr. Poole's book, however, will be of great assistance to those who wish to think these matters out.

The Scottish Paraphrases: being the Translations and Paraphrases in Verse of several Passages of Sacred Scripture collected and prepared by a Committee of the General Assembly of the Church of Scotland in order to be sung in Churches. An Account of their History, Authors, and Sources. By Douglas J. MacLagan. (Edinburgh, Elliot.)—Among the main forces which brought about the Scottish Reformation—on the spiritual side at least—must be reckoned the "good and godly ballads" of the Wedderburns. But these songs, rude almost to coarseness, yet homely, earnest, and vigorous, were soon displaced by the more decorous

versified version of the Psalms. But only very gradually were there added to the Psalter any "spiritual songs" founded upon any other portion of the Bible, and the few that came into use do not appear to have received any formal ecclesiastical sanction. In the middle of the seventeenth century there was an outburst of song in the Scottish Church, and the General Assembly was busy with proposals for selecting and revising the Scriptural paraphrases of Leitch, Simson, Zachary Boyd, and others, when Cromwell cut short its proceedings. Almost another century passed by before it was once more proposed in the General Assembly "that it be recommended to some fit persons to turn some passages of the Old and New Testament into metre to be used in the churches as well as in private families." The first edition of the present collection of paraphrases was printed in 1745, the second in 1751, and the final revision in 1781. It is the history of these paraphrases that Mr. Douglas MacLagan has elucidated. His work is most carefully done, and is a valuable addition to the bibliography of the national hymnology. Especial pains have been taken with the biographical and literary notices of the various authors who are known or conjectured to have contributed to the collection. The text of the hymns, as it stands in the three recensions, is printed in parallel columns, and occasionally a fourth column gives the original form of hymns which had a previous and independent existence. It is curious that it is only in hymns—the most ancient form of literature—that the barbarous malpractices of primitive ages survive. Hymns are apparently treated by all sects alike as common property, to be appropriated, improved, or adapted out of all recognition by their authors. A notable change will be found in the well-known hymn of Watts:

While shepherds watched their flocks by night,
All seated on the ground,
The angel of the Lord came down
And glory shone around.

There is no Scriptural authority for the "all seated," and in the 'Paraphrases' of 1745 the verse is altered to:—

While humble shepherds watched their flocks
In Bethlehem's plains by night,
An Angel sent from heav'n appeared
And filled the plains with light.

In 1751 "fields" was substituted in both lines for "plains"; and in 1781 "plains" was restored. But contrast either of these with the "spiritual song" of Patrick Simson on the same topic:—

The night our Lord was born, there were
In fields of Bethlehem
Some shepherds staying by their flocks,
And watching over them.

Or with this on Isaiah xii. 1 by Zachary Boyd:

I will thee praise, O Lord, though thou
With me most angry wast;
Thine anger is now turned away,
Thou me comforted hast.

As a rule these earlier Scottish versifiers turned poetry into prose; and in no case is it easy to improve on either Isaiah or the gospels by putting them into English rhyme. The best that can be done in this way has, perhaps, been done in these paraphrases, of which, as Mr. MacLagan remarks, the Scottish people need never be ashamed.

LAW BOOKS.

Outlines of the Science of Jurisprudence: an Introduction to the Systematic Study of Law. Translated and edited from the Juristic Encyclopædias of Puchta, Friedländer, Falck, and Ahrens, by W. Hastie, M.A. (Edinburgh, Clark.)—By far the larger portion of this book consists of the translation of Puchta's "Juristic Encyclopædia," entitled 'Outlines of Jurisprudence as the Science of Right'; the smaller portions of the works of Friedländer and Falck being introduced as supplementary to Puchta, and the half dozen pages of Ahrens as supplementary to Falck. To a commonplace Englishman it may cause some surprise that a work bearing the imposing name of "Encyclopædia"

should occupy only about half of a book extending to less than three hundred pages in all; but some of our readers are doubtless aware that "encyclopædia" in Germany is something very different from the voluminous repertory of general knowledge, alphabetically arranged, which it is usual to call by that title in England. When, however, we try to ascertain in what sense the German writers really use the word, we find that their meaning slips very easily from our grasp. According to Friedländer, science is a living organism, and the essential function of scientific encyclopædia is to show what is the idea that animates the several members of this organism. So far we do not seem to get much in the way of definition, if definition means explanation, as old-fashioned people are wont to think. The same writer tells us that encyclopædia is the science of the sciences, and that a systematic encyclopædia of a science is just its organism translated into conceptions; but, having read this, we feel that there is still something wanting. Turning to the translator's preface, we find that, apparently (not certainly, for the author seems to be in some confusion between the structure of an encyclopædia and the structure of his own book), the true method of framing a scientific treatise is the representation of all the rational elements of the science as constituting one systematic whole, and that this is what the Germans mean by encyclopædia as a method of science, and as the highest culminating method of reason, in its ultimate determination of truth. And the author thinks it high time that both the name and the reality of "juristic encyclopædia" should be introduced into England. We would humbly ask whether a "treatise" or a "synopsis" would not do as well; we have always sympathized with the officer in the old *Spectator* who averred that ditches could be filled just as well with plain English faggots as with new-fangled French fascines. Mr. Hastie in his preface, which is evidently written with a good grasp of a favourite subject, has quite caught the trick of grand and mystical diction so much affected by the Germans whose methods he desires to introduce to English readers. When he comes down from the clouds a little, we seem to catch his meaning to some extent, and we think that, at the present day, a good many people will agree with him more or less. His practical working idea is, we think, that those who desire to study positive law should begin by laying a foundation of jurisprudence, or theoretical law; and to this he adds, as a secondary doctrine, that the utilitarian English school is not sufficient for our needs, and that an infusion, at least, of the more objective German mode of thought will be good for us: "Juristic Encyclopædia is.....the appropriate disciplinary preparation for the systematic study of positive law." The author is supported by Austin, by Mr. Sheldon Amos and Mr. Frederic Harrison, and probably by other eminent deceased and living writers, in this view, and it is one which we are not concerned to oppose, even if we admit that there may be two opinions about it. Conceding the propriety of such a sequence of study, we may admit, further, that the high honour in which Puchta has long been held among juridical writers appears to justify the choice of his "Encyclopædia" as a text-book, while the brevity of the work in itself is a further recommendation. But it must be remembered that in a work of this character everything is dogma and nothing is proved. Take, for instance, the question of the origin of "the State." Describing briefly the "Contrat Social" of Rousseau, and the rival theory that the growth of the State is independent of the human will, Puchta summarily condemns the one and the other, saying, "Both theories are equally removed from the truth; the truth of each lies only in its negation of the other." We have carefully considered his own medium view on the same point, and we find it to amount to this—that the State arises from the

will of the people, but that it is, in its ultimate origin, a thing given and instituted by the Creator, though left by Him to be formed and developed by human agencies and methods. There is no attempt to prove this position, which amounts apparently to an adoption of the principle of "divine right of kings," and its extension to every kind of government under the sun. This is only one of many instances in which Puchta appears to take a private view of things as they have been, are, or may be, and to place them before the world, under a veil of high-flown language, as things which must be and ought to be. The student will suffer no injury from the perusal of such passages, if he constantly bears in mind that big words do not constitute arguments, and that the conclusions of one writer, however distinguished, are not criteria of truth for all mankind. The little fragment of Ahrens inculcates the principle that jurisprudence should be taught as philosophical, historical, and positive science, and that the three aspects should not be separated from one another. The book concludes with a "Definition and History" of "Encyclopædia" (by Friedländer), containing a good deal of bibliographical information, and awarding to Bacon, as author of 'De Dignitate et Augmentis Scientiarum,' a high place both as a scientific and as a juristic encyclopedist.

Informations (Criminal and Quo Warranto), Mandamus, and Prohibition. By John Shortt, LL.B. (Clowes & Sons).—The popular idea of a court of law is that of an authority sitting in judgment to determine which of two or more claimants is the true owner of a particular property, or whether (and if so, to what extent) one person is indebted to another in respect of a particular transaction. This is, in truth, the ultimate aim of "the court," but there are certain ancillary mandates which, though not in the nature of decisions as to property, are useful in reserving it for decision by averting dangers which threaten it. Conspicuous among these, from very early times, have been injunction in courts of equity, and information, *mandamus*, and prohibition in courts of common law. Mr. Shortt has done wisely in choosing the last three as the subject of a new book; for, while injunction is the subject of one or two voluminous modern treatises, its sisters of the common law have been strangely neglected by recent authors. An information may be popularly described as a proceeding by which certain kinds of offences may be brought directly before the court, instead of passing through the usual ordeal of the grand jury. A multitude of ancient technicalities are mixed up with the "learning" on informations, and our readers would scarcely thank us for going at length into such matters. In modern times *ex officio* criminal informations (filed by some public officer) have been used very frequently to repress libels of a public character; for instance, an *ex officio* information was filed against the managers of a newspaper, in 1704, for "lamenting the sad state of the country owing to the influence of French gold on those who had the conduct of affairs"; another, in 1777, for reporting a resolution at a public meeting to the effect that certain Englishmen (apparently our American colonists, then in revolt), "preferring death to slavery, were for that reason only inhumanly murdered by the king's troops." Criminal informations not *ex officio*, which require the permission of the court, were formerly used in the case of *private* libels, but that practice has of late years been discredited. General Sir Charles Napier failed to obtain permission after he had ceased to be commander-in-chief in India, though the libel related to his conduct in that capacity; and a shipowner M.P. failed in an application against Mr. Plimsoll, who had accused him of overloading his ships in order that they might sink and he might pocket the insurances. An information was allowed when the Middlesex magistrates were accused, in a pamphlet, of igno-

rance and corruption, but not when a man called a certain magistrate a liar by word of mouth, or when another contemner of the great unpaid said of another magistrate, "If he is a sworn justice he is a rogue and a forsworn one." An information was granted, however, when a man called a mayor a scoundrel, and challenged him to fight. A *quo warranto* information relates to matters of a civil character, and is more in the nature of an injunction forbidding a person wrongfully claiming some particular office from intermeddling with the duties and privileges of that office. A *mandamus* may be roughly described as an order to a person or body of persons to do something which ought by rights to be done without any order at all. One of the earliest known instances took the form of a command by Edward III. to the University of Oxford to restore a man who was *bannitus*! (No such remedy, alas, in these degenerate days!) This cunning instrument of judicial torture is, however, most commonly applied in cases of appointment to offices of a public, not of a private description. Thus the court will grant a *mandamus* to elect a mayor, an alderman, a town councillor, or perhaps any other officer of a municipal character, but it will not interfere in the case of a barrister, an advocate, a member of the College of Physicians, or an unwendowed lecturer. Mr. Shortt is right, apparently, in thinking that the provision as to *mandamus* in the Judicature Act, s. 25, sub-s. 8, is to be taken in a limited sense, and is not designed to extend to courts of equity the ancient rights of the common law courts in their full luxuriance; but the framers of the Act might have made the matter clearer. A prohibition is an order made by one court to keep another within the proper limits of its jurisdiction. It is provided by statute that no prohibition can be issued against the High Court of Justice or the Court of Appeal; but by a strange omission there is no such provision as to the Judicial Committee, and that august tribunal may perhaps be prohibited in its character of an ecclesiastical court of appeal. As a rule, the courts against which prohibitions may issue are those which are manifestly inferior to the court which issues them. Mr. Shortt's book is one of a good old type, going into the subject in a business-like manner, and giving cases for every point. Such a work depends for its value on the amount of accuracy with which the decisions are summarized. At p. 143 there is a misleading statement which, substantially, occurs twice over. After the words "the following have been held incompatible offices" we find "alderman and town clerk," on the authority of *R. v. Pateman*, 2 T. R. 777, and "jurat and town clerk," on that of *Milward v. Thatcher*, 2 T. R. 81; but the former case distinctly asserts that the offices are not necessarily incompatible, though they were so in the particular case; the latter settles nothing as to incompatibility, merely deciding that, if the offices are incompatible, the election to the lower amounts to a resignation of the higher. Generally speaking, however, we have found Mr. Shortt's statements of cases to be clear and accurate. An appendix, consisting of nearly one hundred and fifty pages, contains the 'Crown Office Rules, 1886,' a valuable collection of forms, &c. The index is copious, and the production of the book is unexceptionable.

OUR LIBRARY TABLE.

Great Men at Play, by Mr. T. F. Thiselton Dyer (Remington & Co.), would have been better entitled 'Great Men in Private Life,' and even so the book includes numerous personages who have little or no claims to greatness, and is confined for the most part to Englishmen, and to Englishmen who have flourished since the Tudors. Still, it does not do to be too particular in these matters, and within their modest limits the two volumes are by no means a creditable piece of work. They would, how-

ever, have been vastly improved by more careful arrangement. Why should chapters on "Field Sports" and "The Turf" be interpolated between chapters on "Card-Playing" and "Gambling," and a chapter on "Money Matters" between those on "Brilliant Talkers" and "Wit and Humour"? Lord Stradbroke's coursing has not much to do with the turf (vol. i. pp. 132-33); and we are totally at a loss to conceive why George Selwyn's fondness for witnessing executions is styled a "recreation," while the artistic propensities of a professional painter like David Allan are called "hobbies." Again, why should we be twice told about Shelley's paper boats (vol. i. pp. 48 and 327) and twice about Addison's visits to the pot-house (vol. ii. pp. 48 and 83)? Some of the omissions are rather astonishing. Of two statesmen who really could play, the account of Sir Robert Walpole's "happier hour of social pleasure ill exchanged for power" is singularly incomplete; and though we are told about Pitt's cushion fight with young Napier, there is no mention of his strewing the garden beds with the fragments of Dudley Ryder's opera-hat. Again, the two most remarkable of statesmen-agriculturists are left out—Lord Townshend, to whom we owe the cultivation of the turnip; and Lord Althorp, who said of himself that "nature intended him to be a grazier." Among statesmen-scholars search will be made in vain for the names of Melbourne and Wellesley; among the impecunious, for obvious instances like Coleridge and B. R. Haydon; among sportsmen, for Jack Mytton and Osbaldeston, though some of them are incidentally noticed in other connexions. But it is in turf affairs that Mr. Dyer is most defective. He mentions that the twelfth Earl of Derby founded the Oaks, and says nothing about his foundation of the Derby as well; and he actually talks of Voltigeur as "which." Again, his account of Admiral Rous's dictatorship at Newmarket is unsatisfactory; and as to Lord George Bentinck, he has no mention of his turf reforms, his exposure of the Running Rein fraud, or of the deeds of his famous filly Crucifix. Greville's well-known character of his cousin would have enlightened Mr. Dyer considerably, and it is remarkable that he should describe the diarist as one "whose interesting memoirs have thrown so much light on the state of political parties in the two preceding reigns." Can it be that Mr. Dyer is unaware of the publication of the second and third parts of the journals? Except an appalling statement that O'Connell died in 1835, we have not come across many absolute errors, and those chiefly trifling mistakes in proper names, of which Thomas Henry Buckle and Lord John Hervey (for Lord Hervey) are specimens. But the punctuation is often most irritating, and the style enigmatic and sententious. Card-players, however, will be glad to hear that Mr. Dyer opines that "so long as prudence, and moderation, influence this pleasing diversion, there is little fear of its forfeiting the popularity which it has rightly earned."

The Civil Service Manual of Mr. Skerry (Simpkin & Marshall) is intended to aid those mainly who wish to face the examiners of the Civil Service Commission. It gives the regulations and other particulars, and specimens of examination papers. The book seems well adapted to its purpose.—The sudden popularity obtained in England by golf will no doubt secure sufficient support for the *Golfing Annual* of the late Mr. Bauchop (Cox), which now appears for the second time under the editorial care of his brother. The "Directory of Clubs" is very welcome, the plans of greens have their use, and much of the letterpress is good, but the comic illustrations are at once silly and vulgar.

We have on our table a large number of new editions of works of fiction; among them a handy reprint in one volume of Mr. Black's *Strange Adventures of a Houseboat* (Sampson Low & Co.); *Magnum Bonum*, by Miss Yonge, and also

Lady Hester, in the welcome edition of that lady's novels which Messrs. Macmillan are issuing; a delightful reprint of that delightful tale of Kingsley's *The Water Babies* (Macmillan); a new issue in one volume of Mrs. Walford's popular story *Mr. Smith* (Spencer Blackett); and last, but not least, a splendid edition of *L'Abbé Constantin*, published by M. Calmann Lévy. The drawings by Madame Lemaire are extremely clever, and quite beyond the reach of any English illustrator of books. They are also reproduced in a fashion the publishers of other countries may imitate, but cannot rival.

THE "Lotos Series" will raise the reputation of Messrs. Trübner for taste. Both the large-paper and the small-paper editions are pretty books—as pretty as any we have recently seen. The second volume consists of the ever popular *Breitmann Ballads*. In an interesting little preface Mr. Leland pays a graceful tribute to the memory of the late Mr. Trübner. Mr. Trübner's own introduction to the book is rightly retained. This edition certainly deserves to be preferred to all others.

WE have on our table *Old Yorkshire*, edited by W. Smith, New Series (Longmans),—*Bicentenary Lectures*, by Principal Fairbairn and others (Congregational Union of England and Wales),—*The Antiquary*, Vol. XVIII. (Stock),—*Crustula; or, Unseen Passages for Lower Forms*, edited by E. A. Wells (Rivingtons),—*Practical Iron Founding*, by the Author of 'Pattern Making' (Whittaker),—*Modern Cremation: its History and Practice*, by Sir H. Thompson (Kegan Paul),—*Stellar Evolution*, by J. Croll, LL.D. (Stanford),—*Science and the Faith*, by Aubrey L. Moore (Kegan Paul),—*Shelley & Co.'s Complete Press Directory for 1889* (Shelley & Co.),—*Evans's Illustrated Guide and Directory to Paris and Exhibition of 1889* (Evans),—*The Wandering Knight*, by Jean de Cartheny (Burns & Oates),—*Dollars or Sense?* by A. Louis (Ward & Lock),—*The Girl from Malta*, by F. Hume (The Hanscom Publishing Company),—*Golden Love*, edited by G. C. Haité (Griffith & Farran),—*A False Scent*, by Mrs. Alexander (White & Co.),—*A Fatal Affinity*, by S. Cumberland (Spencer Blackett),—*A Summer Day*, by Alice and Louisa M. Fenn (Griffith & Farran),—*The Mystery of Belgrave Square*, by C. Yorke (White & Co.),—*A White Umbrella in Mexico*, by F. H. Smith (Longmans),—*Told in a City Garden*, by E. Kidson (Stock),—*Poems*, by Antæus (The Author),—*Character Studies in Macbeth*, by G. Fletcher (Longmans),—*Shakespeare's The Winter's Tale*, with an Introduction and Notes by K. Deighton (Macmillan),—*Burns's Holograph Manuscripts in the Kilmarnock Monument Museum*, with Notes, edited by D. Sneddon (Kilmarnock, Brown),—*Poems*, by A. V. Hall (Simpkin),—*Poems*, by Mrs. Fronde (Griffith & Farran),—*The Bible true from the Beginning*, by E. Gough, Vol. I. (Kegan Paul),—*Life in the Catholic Church*, by the Rev. R. W. Randall (Allen & Co.),—*Our Father's Promises*, edited by G. C. Haité (Griffith & Farran),—*Sunday and Recreation*, edited by the Rev. R. Linklater, D.D. (Griffith & Farran),—*Catechising on the Catechism*, by J. E. Denison (Sonnenschein),—*Present Day Tracts*, by the Rev. Canon Rawlinson and others (R.T.S.),—*Art thou Weary?* edited by G. C. Haité (Griffith & Farran),—*Études sur la Société Française*, by E. Bertin (Paris, Lévy),—*Histoire de la Littérature Allemande*, by G. A. Heinrich, Vol. I. (Paris, Leroux),—and *Questions de Morale Pratique*, by F. Bouillier (Paris, Hachette). Among New Editions we have *Wharton's Law-Lexicon*, by J. M. Lely (Stevens & Sons),—*The Illustrated Practical Mesmerist*, by W. Davey (Burns),—and *Handbook of Patent Law of All Countries*, by W. P. Thompson (Stevens & Sons).

LIST OF NEW BOOKS.

ENGLISH.

- Theology.*
Baker's (J. F. B.) *The Sterness of Christ's Teaching and its Relation to the Law of Forgiveness*, cr. 8vo. 2/6 cl.
Delitzsch's (F.) *New Commentary on Genesis*, translated by S. Taylor, Vol. 2. 8vo. 10/6 cl.
Orelli's (Dr. C. von) *Prophecies of Isaiah Expounded*, translated by Rev. J. S. Banks, 8vo. 10/6 cl.
Rawlinson's (G.) *The Kings of Israel and Judah*, cr. 8vo. 2/6
Ridgeway's (Rev. C. J.) *Is not this the Christ?* cr. 8vo. 2/6
- Law.*
Bradlaugh's (C.) *The Rules, Customs, and Procedure of the House of Commons*, 12mo. 2/6 cl.
- Poetry.*
Smith's (Horace) *Poems*, 12mo. 5/ cl.
- History and Biography.*
Carlyle (Jane Welsh), *Early Letters of*, edited by D. G. Ritchie, 8vo. 12/ cl.
Two of the Saxon Chronicles Parallel 757-1001 A.D., edited by C. Plummer, 8vo. 3/ bds.
- Geography and Travel.*
Behind the Bungalow, by Eha, cr. 8vo. 6/ cl.
Percival's (W. S.) *The Land of the Dragon*, 8vo. 12/ cl.
- Bibliography.*
Edgar's (A.) *The Bibles of England*, 8vo. 7/6 cl.
- Science.*
Brooksmith's (E. J.) *Woodwich Mathematical Papers for Admission into the Royal Military Academy*, 1880-88, 6/ Graham's (R.) *Elementary Algebra*, cr. 8vo. 5/ cl.
Pendlebury's (C.) *Examination Papers in Arithmetic*, 2/6 cl.
- General Literature.*
Allen's (G.) *The Tents of Shem*, 3 vols. cr. 8vo. 31/6 cl.
Blackie's *Modern Encyclopedia of Universal Information*, edited by C. Annandale, Vol. 2. 8vo. 6/ cl.
Hervey's (Mrs. C.) *Prett's Notions*, cr. 8vo. 2/6 cl.
Japp's (A. H.) *Days with Industrials*, cr. 8vo. 6/ cl.
Oliphant's (Mrs.) *Lady Car, the Sequel of a Life*, cr. 8vo. 6/ Price's (Mrs. A.) *Hilary St. John*, 2 vols. cr. 8vo. 21/ cl.
Searell's (L.) *The Dawn of Death*, cr. 8vo. 4/6 cl.
Stevenson (R. L.) and Osbourne's (L.) *The Wrong Box*, 5/ cl.
Sturgis's (J.) *Comedy of a Country House*, 2 vols. cr. 8vo. 21/

FOREIGN.

- Theology.*
Baur (A.): *Zwingli's Theologie*, Vol. 2, Part 2, 9m.
Lédain (E.): *La Bible*, Vol. 5, 7fr. 50.
Schwanz (J.): *Die Eucharistische Opferhandlung*, 1m.
Steinmeyer (F. L.): *Beiträge zum Verständnis d. Johanneischen Evangeliums*, Part 4, 2m.
Weiss (A. M.): *Apologie d. Christenthums*, Vol. 5, 6m.
- Fine Art and Archaeology.*
Dehio (G.) u. Bezold (G. v.): *Die Kirchliche Baukunst d. Abendlandes*, Part 3, 43m.
Fabre (C.): *Traité Encyclopédique de Photographie*, Part 1, 2fr.
- Philosophy.*
Cohen (H.): *Kants Begründung der Aesthetik*, 9m.
Dümmel (F.): *Akademika*, 6m. 50.
Wundt (W.): *System der Philosophie*, 12m.
- History and Biography.*
Delabre (J.): *Tourville et la Marine de son Temps*, 7fr. 50.
Macé (G.): *Mes Lundis en Prison*, 3fr. 50.
Rémusat (P. de): *A. Thiers*, 2fr.
Simon (E.): *L'Empereur Guillaume II.*, 3fr. 50.
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- Geography and Travel.*
Millet (R.): *La Serbie Économique et Commerciale*, 5fr.
- Philology.*
Burchard (Th.): *Elementargrammatik der Sprache d. Neuen Testaments*, 2m.
Egbert's v. Lüttich *Feudalia Ratis*, hrsg. v. E. Voigt, 9m.
Oppenheim (G.): *Fabula Josephi et Asenetha Apogrypha*, 1m. 50.
- Science.*
Reiff (R.): *Geschichte der Unendlichen Reihen*, 5m.
Schaeffer (C.): *Die Untersuchungen der Fette*, Part 1, 3m.
Schorlemmer (C.): *Der Ursprung der Organischen Chemie*, 5m.
- General Literature.*
Adam (J.): *Jalousie de Jeune Fille*, 3fr. 50.
Bourget (P.): *Le Disciple*, 3fr. 50.
Chaveau: *Pile ou Face*, 3fr. 50.
Gréville (H.): *Le Loup Louche*, 3fr. 50.
Mendès (C.): *L'Infini*, 3fr. 50.
Nisard (D.): *Agri Somnia*, 7fr. 50.
O'Monroy (R.): *Souvent Homme Varié*! 3fr. 50.
Pentmartin (A. de): *Pêches de Vieillesse*, 3fr. 50.

GIORDANO BRUNO.

JUNE 9TH, 1889.

I.

NOT from without us, only from within,
Comes or can ever come upon us light
Whereby the soul keeps ever truth in sight.
No truth, no strength, no comfort man may win,
No grace for guidance, no release from sin,
Save of his own soul's giving. Deep and bright
As fire enkindled in the core of night
Burns in the soul where once its fire has been
The light that leads and quickens thought, inspired
To doubt and trust and conquer. So he said
Whom Sidney, flower of England, lordliest head
Of all we love, loved: but the fates required
A sacrifice to hate and hell, ere fame
Should set with his in heaven Giordano's name.

II.

Cover thine eyes and weep, O child of hell,
Grey spouse of Satan, Church of name abhorred,
Weep, withered harlot, with thy weeping lord,
Now none will buy the heaven thou hast to sell
At price of prostituted souls, and swell
Thy loveless list of lovers. Fire and sword
No more are thine: the steel, the wheel, the cord,
The flames that rose round living limbs, and fell
In lifeless ash and ember, now no more
Approve thee godlike. Rome, redeemed at last
From all the red pollution of thy past,
Acclaims the grave bright face that smiled of yore
Even on the fire that caught it round and clomb
To cast its ashes on the face of Rome.

ALGERNON CHARLES SWINBURNE.

A UNIVERSAL LANGUAGE.

7, Norham Gardens, Oxford, May, 1889.

HARDLY a month passes without my receiving some new proposal for a universal language. They are all more or less ingenious, but they all seem to have fallen upon stony places where they had not much earth, and forthwith they sprang up, because they had no deepness of earth; and when the sun was up they were scorched, and because they had no roots, they withered away.

The last proposal I have received came from Sweden, and the enclosed letter, written in what is called the "Central Language," may possibly interest some of your readers.

F. MAX MÜLLER.

Svezla, Gefle, 9/v, 1889.

CHER SIGNORO!—Pardonnee mi, ke io nun skribar al You in mon propre prov-dialekto, ki'rio dook esperar, ke You virt kompreni par les principa'le nur anglisk, french e germanik vortos, fra kis ce-chi dialekto estar kompositate! Io kredar, ke an vest-evrojuk literatur-lingvo devar esti komprene fcn chack kultivate evropiano, e ce-lo ohne kelk speciale preparozios. Mon prov-dialekto hai elektet its plazon, as an kompromiss-lingvo, betvin les former lingvo-proponios de dr. *Samenhof*, herr *Lott*, herr *Leutze* e mr. *Hoinis*. Io hai evitet tu employi softe konsonant-tonons as terminatos del's (de les) vortos; puisk les russianik e germanik poplos not pouvar pronounzi dem. Io evitar auk gerne les french e anglisk tonons *ch, j, sh*, etc.; puisk sie havar som un'decidate in its karaktero. Io hai employet nur tre venige latinik vortos; puisk la demie humanito: les veibas not konezar la latinik lingvon. Les french vortons io hai adoptet in deir un'abbreviate formo, as sie pronounzar-se avante vortos, kommenzante mit vokalo. Aus la germanik lingvo io hai prenetet principa'le nur substantivons e help-vortons; puisk mon romanik passiv-formo not bene permettar la adoptezion de germanik verbos. Puisk io estar an enmo de chack sistem-tikezio in estetik mattros, io not amir artificiale vortons; ma io may dock toleri kelk bene fundate prefixons e suffixons, exemple: *sen-* (ohne); *-oze* (riche, pleine par); *-eble* (-obl, -ibl); *-io, -cio* (-ation, -asion, -ess, -heit, -keit, -schaft, -ung); *-lous* (ohne); *-eni* (fari al-); softe, soft'eni=fari al softe, etc. Io preferar dock la analitik stilon, in kel on mehr gerne dirar: "tu fari him softe," als: "tu soft'eni him," etc. Aus la anglisk lingvo on proba'le pouvar recevi les bones pre-e suffixons; kar ce-chi lingvo estar in se shon an mediatezio inter les romanik e saxonik elementos, so as auk la central-lingvo so derar esti. Io kredar, ke la lingvo-sensa virt noxiarse, si la central-lingvo in its tute karaktero trop nahe similar la anglisk, french, italik or kelk otr nation-lingvon; darum may es havi an mixet grammaron e vort-kollekton, ma an bone inner harmonio

AUG. NILSON (Ingenieur).

P.S.—Here is another letter just received, and which I cannot quite decipher:—

Esperantalingve.

ESTIMATA SINORO!—Vi skribis al mi, ke nia lingvo internacia placas al vi kaj ke vi konsilas kunvoki la kongreson: gi estos kunvokata, kiam ni havos la plej multajn adeptojn, por ke ejiuj povas doni sian vocon, kar unu sago estas bona, sed du da sagoj estas pli bonaj.

Estu tiel bona: skribu sur la posta karto por respondo, kiam mi sendas al vi, ke vi promesis elteni la lingvon internacian de Esperanto senkon-dice kaj sigeli je via [sic] promeso (tion el aŭtoro petas en antaŭpa rolo de gramatiko), kar el eldonos baldaŭ la adresaron de l'Esperantalingvistoj kaj por la lingvo estos plej grava havi inter siaj adeptoj la plej grandan instruit, ul, o, n [sic] de l'mondo. Via estonta promeso suldigos vin je l'nenio, kar vi jam

scias la gramatikon de l'lingvo, sed vi faros la plej grandan bonon al la mondo kaj Dio donos al vi per preĝoj de ĉiuj homoj la bonan vivon en la tero rajen la ĉielo! Mi preĝas Dion, ke vi skribus al mi tiun ĉi promeson kaj kredas, ke Liaudosaĵo laŭman preĝon!

La aŭtoro de l'lingvo vin salutas raj dankas, ke vi legis la lian gramatikon. Kun estimo.

DE MAJNOV VLADIMIR VLADIMIROVIC.

'LAND CHARTERS.'

Swanswick, June 3, 1889.

In the review of my 'Land Charters' which appears in the last number of the *Athenæum* there occurs a misapprehension which I should be glad if you would permit me to remove. It is there said that I have in many instances ignored Mr. Birch's 'Cartularium,' and although this is not the fact in any one instance, yet the appearance is so far against me that I recognize some explanation is due. The advanced state of the 'Cartularium' by the time that my book was published would easily suggest the inference that I had had the opportunity of using it during my editorial work on the texts. But this was not the case; my texts were nearly all printed off before Mr. Birch began to publish, or before the issue (which appeared in parts) had amounted to the character of a book of reference. The preparation of my critical apparatus, which is almost wholly new, required a considerable time, and in this part of my work it will be found that the 'Cartularium' receives its full meed of recognition. J. EARLE.

THE HISTORICAL MANUSCRIPTS COMMISSION.

THE DANBY PAPERS.

In a luminous essay upon the progress of historical research in Europe a recent American diplomatist and scholar has defined a British Calendar of State Papers as a *précis* sufficiently full to save the necessity of reference to the original documents. It is to be feared, however, that the latest publication but one of the Historical Manuscripts Commission would scarcely answer to this flattering description, or satisfy more than the most modest curiosity of intending students of Cis-Trentine archæology. Perhaps the meagre entries of Mr. Macray's reports are due to a conscientious desire of distinguishing the less important materials at the disposal of the Commissioners from those of more absorbing interest; but if this is the case we venture to think that he has scarcely given credit to the growing demand for local information, which has proved itself so frequently in the present day the fittest handmaid of scientific history. This reflection is at least inspired by a perusal of the MSS. of the Duke of Leeds, which occupy the first place in this Appendix, and which might have been thought worthy of a separate report instead of a bare inventory of fifty-eight pages. It is not uncommon here to find nearly a hundred letters and other State Papers, the titles of which are suggestive of the secret history of the pre-revolutionary period, crowded into the compass of a single page; while in the case of another report, that upon the muniments of the Corporation of Reading, identical information contained in two parallel series of books seems to have been calendared without much care for the exigencies of condensation.

The series of papers in the former collection known as Tower Warrants supply considerable information about the disposal of political offenders excepted from the Act of Indemnity at the Restoration. Although many of the prisoners were made free of the liberty of the Tower and benefited in other ways, from the laxity of prison discipline then and long afterwards prevalent the rate of mortality among them was very high, and it may be reasonably suspected that it was only by an ability to pay extortionate "fees" that the prisoners could expect to be "civilly used." Among the numerous news-letters enumerated here are some from Charles and Peregrine Bertie to their sister, the Countess of Danby. The former for some years dispensed

what may be called the secret service money of the Crown. It is to be regretted that more space could not be allotted to the Tangier papers and to an apparently interesting series of Irish and colonial and foreign despatches. After the incident of the Earl of Danby's impeachment there is a gap in his correspondence until we come to the account of the Revolution in Yorkshire, which is indicated in the titles of the family papers for the year 1688-9. Among these is an intercepted Jacobite letter conveying early news of the battle of Killiecrankie, and denying with suspicious vehemence the report of the fatal loss sustained by the victors.

Under the head of "Miscellaneous MSS. and Papers" some highly interesting treatises and official compilations are preserved, including a Dutch army list dated 1607 and a copy of the regulations of the Russian navy in 1788.

A still more important series of State Papers has been unearthed by Mr. Macray among the Holderness MSS., which came into the possession of the fifth Duke of Leeds by marriage. Lord Holderness was Secretary of State during the Newcastle ministry, and several large parcels of foreign correspondence, which will be found to fill certain gaps in the State Paper Office collection, may be mentioned as possessing a very real value. Among these are Benjamin Keene's despatches from Madrid between 1751 and 1756.

Other State Papers of scarcely inferior interest are enumerated, together with the above, as forming part of the contents of three iron boxes. These include despatches from Lord George Sackville, the Marquis of Granby, the Duke of Cumberland, and Admirals Hawke and Anson. It is certainly to be regretted that this rare historical material has not received the same attention as the polite effusions of the royal princes who were under Lord Holderness's care between 1771 and 1776.

The papers connected with the Marquis of Carmarthen's official career are of the same character as the foregoing, and here we are indebted to Mr. Macray for an interesting account of the remarkable official relations that existed between the Duke of Dorset and the Foreign Department in the years 1784 and 1785. Three parcels are also referred to which probably contain the missing despatches of Keith, Elliot, and Harris between 1787 and 1790.

Although the Danby papers occupy little more than a sixth part of the present volume, they have been almost exclusively selected for notice here because their importance appears to have been somewhat ruthlessly overlooked. On the other hand, certain manuscript collections included in this report—such as the Saville, Clifford, and Le Strange papers—have been calendared at sufficient length for ordinary purposes of reference.

The Stixwold charters among the MSS. of Lady Waterford form a remarkably perfect series of ancient deeds illustrative of the village community of Honington in the thirteenth century. The Delaval papers in the same collection should be noted by students of the English drama in the last century. Several characteristic letters of Foote, Macklin, and Garrick are printed here for the first time.

Mr. Macray tells us of the hopes that were entertained in some quarters of a clue to the authorship of the Junius letters being found among the Holderness State Papers. A similar disappointment will have been experienced by those who anticipated the discovery of some allusion to the poet Milton's visit to Ludlow Castle among the family papers of the Earls of Bridgewater. Instead of this they must be content with the instructive anecdote of a Puritan worthy who broke the stained glass of Leintwardine Church with a hammer in order that he might throw it into the brook Kidron, "and because he could not come at Kydron, he threw it into Teame"; and an interesting notice of Jeremy Taylor. In the household accounts of

Mistress Jane Cheyne at Chelsea we read: "Oweing Mr. Cheyne more what I had for Dr. Taler's chrisninge £2 10s. Oweing more what I gawe Doctor Taler at his goeing into Irland £5."

The voluminous records of the Corporation of Reading and of the Society of the Inner Temple will repay a close examination. Among other matters of great interest, the sufferings of the townspeople during the Civil War may be mentioned; and the Jesuit papers in the famous Temple Library will be found useful for comparison with the Calendar of Elizabethan State Papers.

A RARE HISTORICAL WORK.

11, Cromwell Crescent, South Kensington, June 8, 1889.

LEST you may not be tired of the inquiry as to the rarity or scarcity of the 'Eikon Basilike Deutera' and May's 'Epitomy,' I would mention that I have them both in fine condition, and have seen them occasionally named in book-sellers' catalogues.

Col. Ross's copy of May, mentioned in the *Athenæum* of to-day, appears to be very incomplete, inasmuch as it contains but one copperplate out of four: the first, 'The Commonwealth ruleing with a standing Army'; the second, Charles I. with sword drawn, apparently to defend the tree of Religion; and two plates in four compartments each. H. G. REID.

A COPY of the book described by Mr. De Quarrendon in your columns was sold at Christie & Manson's on the 3rd of May, 1878. I was present, and as the particulars in the catalogue of three of the lots and of the prices given may interest your readers, I subjoin them:—

Lot 43. Charles I. Eikon Basilike: the Portrait of his Sacred Majesty Charles I. in his Solitudes and Sufferings. Frontispiece by Marshall and portrait of Charles II., fine copy, in the contemporary blue morocco binding, the sides tooled with Charles I. cipher and a death's head in the centre. 1649. [32mo. 14s.]

Lot 44. Charles I. Bonde, Scutum Regale, the Royal Buckler. Frontispiece. 1660. [24mo. 8s.]

Lot 45. Charles II. Eikon Basilike Deutera: the Portraiture of his Sacred Majesty Charles II. Frontispiece representing Charles II. praying to the Duchess of Portsmouth, fine copy, red morocco extra, gilt edges, by Bedford, very scarce. 1694. [12mo. 3l. 15s.]

M.

Kilclooney, Tuam, May 28, 1889.

THE following note of a pamphlet at present in my possession may be of interest to the fortunate owner of the rare historical work described in your last issue. My pamphlet is bound up in a quarto volume of curious controversial tracts. I give the title-page in full:—

A | Short | And | Plain Way | To The | Faith and church | composed | Many Years since by that Eminent Devine Mr. Richard Hudleston of the English Congregation | of the Order of St. Benedict. And now Published | for the Common Good by his Nephew Mr. Jo. | Hudleston of the same Congregation. | To which is Annexed his late Majesty King Charles | the Second his Papers found in his Closet after | his Decease. | As also a Brief Account of what occurred on his | Death-Bed in Regard to Religion. | Permissu Superiorum. | London, Printed by Henry Hills, Printer to the King's Most | Excellent Majesty, for his Household and Chappel; And are sold at | his Printing-house on the Ditch-side in Black-Fryers. 1688.

The pamphlet contains a dedicatory epistle "To The Queen Dowager," and an address, "The Publisher to the Reader," together six pages not numbered. 'A Short and Plain Way' fills thirty pages, and ends with the word "Finis." The other papers take up only eight pages, the pagination being continuous—1 to 38. The two papers "written by the late King Charles II. of Blessed Memory" conclude each with the words, "This is a true Copy of a Paper I found in the late King my Brother's Strong-Box, written in his own Hand. J. R." Not the least curious part of this little tract is the priced catalogue of books printed by Henry Hills, of which it concludes. JOHN BODKIN.

Literary Gossip.

MR. LOWELL, who is paying us his usual summer visit, has written a preface to a new edition of 'The Compleat Angler.' He has had the good fortune to discover one or two facts which, if not of great importance, will still be a welcome addition to a life of which there is so little new or exciting to tell as Izaak Walton's. The book is to be published at Boston in the autumn.

THE annual dinner of the Incorporated Society of Authors is to take place on the 3rd of July, an occasion on which the society hopes to welcome some distinguished French writers whose names have not yet transpired.

MESSRS. MACMILLAN will issue very shortly a popular life of Father Damien by his friend and correspondent Mr. Edward Clifford, who visited him within a few months of his death.

IN the forthcoming volume of the 'Dictionary of National Biography,' which extends from Finch to Forman, Mr. Richard Garnett writes on Finlay, the historian of Greece; Mr. J. Bass Mullinger on Cardinal Fisher; Mr. Robert Dunlop, Prof. Tout, and Mr. T. A. Archer on the Fitzgeralds, Earls of Desmond and Kildare; Mr. G. P. Macdonell on Fitzgibbon, Earl of Clare; Mr. R. L. Poole on Fitzralph, Archbishop of Armagh; Mr. W. P. Courtney on A. H. Fitzroy, Duke of Grafton; Mr. T. E. Kebbel on Earl Fitzwilliam; Mr. T. A. Archer on Rannulf Flambard; Miss A. M. Clerke on Flamsteed, the astronomer; Mr. Sidney Colvin on Flaxman; Mr. C. H. Firth on Fleetwood, Cromwell's general; Mr. Francis Espinasse on Andrew Fletcher of Saltoun; Mr. A. H. Bullen on Fletcher and Ford, the dramatists; Mr. Sidney L. Lee on Phineas Fletcher and Simon Forman the astrologer; Prof. J. K. Laughton on Capt. Flinders; Mr. G. F. Russell Barker on Flood; the Rev. Alexander Gordon on Fludd, the Rosicrucian; Mr. Cosmo Monkhouse on Foley, the sculptor; Mr. Joseph Knight on Foote; Mr. Leslie Stephen on Duncan Forbes; Mr. G. T. Bettany on Edward Forbes, the naturalist; and Mr. Ormsby on Richard Ford, author of the 'Handbook for Spain.'

AMONG those talked of as possible successors of Mr. Gosse in the Clark Lectureship at Trinity College, Cambridge, are Dr. Garnett, Prof. Hales, Prof. Minto, the Hon. Roden Noel, Mr. Saintsbury, and Dr. Verrall. Another vacant chair of English literature is that of Glasgow, which is supposed to be worth some 800*l.* or 900*l.* a year.

M. JUSSEURAND, Councillor to the French Embassy in London, well known as a writer on certain aspects of social life in England during the reigns of the Plantagenets, has made considerable progress with a work on English literature, the publication of which may be expected in the autumn.

MRS. LYNN LINTON is writing an article on the question of woman's suffrage for the *New Review*.

IT is understood that there will be no serious opposition to Mr. Robertson Smith's candidature for the Chair of Arabic at Cambridge which Dr. Wright held, and Mr. Jenkinson, of Trinity, is being talked of as Mr. Smith's successor as University Librarian.

A COMPLETE bibliography of the numerous works of Prof. Ruskin is now being

compiled. It will include the entire series of Mr. Ruskin's published writings, systematically arranged and minutely collated, and will be accompanied by a full list of Ruskiniana. It will be edited by Mr. Thomas J. Wise, honorary secretary of the Shelley Society, and will form a quarto volume, issued to subscribers only, in parts, periodically. Each part will contain not less than thirty-two pages for half-a-crown. It is hoped that eight parts may serve to complete the book.

A NEW novel, by the author of 'John Westcott,' will shortly be published by Messrs. Longman & Co. It is a story of artist life, entitled 'By the Western Sea,' and deals with the development of a curious phase of character. The scene is laid in some lovely spots in the west of England.

A SET of Arabic MSS., lately purchased in Mossul for the British Museum by Mr. Ernest Budge, includes two rare and important works. One is al-Nawawi's commentary upon the Sahih, or collection of authentic traditions, of Muslim, a fine fourteenth century copy of a work as yet unknown to European libraries. The other is a volume of the 'Akhhâr al-Duwal al-Munkatî'ah,' a history arranged according to dynasties, by Ali Ben Zâfir al-Azdi, who died A.H. 623. The only hitherto known copy of that valuable work is in the Gotha Library, and has been described by Dr. Pertsch under No. 1555. It is the chief authority followed by Freytag in his account of the Beni Hamdân, *Zeitschrift der Deutschen Morg. Ges.*, vol. x., and is also frequently quoted by Weil in his 'Geschichte der Chalifen.'

THE monthly magazine *To-Day*, which has ably expounded the views of the Socialists from a literary standpoint, passes after this month into the hands of a new proprietor, who promises a further development of its programme.

THE death is announced of a well-known antiquary, Mr. William Beamont, of Warrington. He was a prolific writer, most of his books being of a local character, appertaining to Lancashire and Cheshire. Amongst his most recent publications may be named 'A History of the Castle of Halton and the Priory or Abbey of Norton,' a quarto volume, with illustrations, issued in 1873. Mr. Beamont was at one period vice-president of the Chetham Society, and was a contributor to the "Chetham Library Series." He died on the 6th of this month at the age of ninety-two.

MESSRS. SAMPSON LOW & Co. are going to publish a new book of travel, entitled 'Friesland Meres: Round about the Netherlands in a Norfolk Wherry,' by Mr. H. Montagu Doughty. The book will be fully illustrated by reproductions of original pen-and-ink drawings done by the author and his family.

AN *édition de luxe* is to be published by subscription of Mr. Austin Dobson's translation of Manuel's 'Captain Castagnette,' which originally appeared in 1866.

A DINNER was given the other day at Camden, New Jersey, in honour of Mr. Walt Whitman's seventieth birthday. "The good grey poet," who was wheeled in in a chair, said a few words. Mr. Gilder, of the *Century*, and Mr. Julian Hawthorne were

among the speakers. Mr. H. H. Gilchrist represented the English admirers of Mr. Whitman.

A GERMAN translation of Max O'Rell's 'Jonathan and his Continent' has just appeared in Stuttgart, and a Danish one is in preparation in Copenhagen.

A MEETING to commemorate the death of Giordano Bruno in 1600 at the hands of the Inquisition was held at an Italian club in Gerrard Street on Sunday last, in connexion with the commemoration simultaneously taking place at Rome. After a speech by the chairman, Dr. Guastalla, recounting the debt of Bruno, as of later Italian wanderers, to the sanctuary of England, Signor Ugo Bassi delivered an eloquent oration on the life and teachings of the Nolan thinker, the key-note of which was naturally a claim for universal liberty of thought. Letters were read from Mr. Gladstone and Prof. Max Müller regretting their inability to be present.

THE extensive collection of books on shorthand which had been gathered together by the late Mr. J. Eglington Bailey, the sale of whose library will take place in the last week of this month, will be acquired by the Manchester Free Library, which will thereby, it is presumed, have one of the largest and rarest accumulations of shorthand books in existence.

AT the annual general meeting of the Goethe-Gesellschaft, held last Thursday at Weimar, Prof. M. Bernays, of Munich, delivered the "Festrede," treating of 'Goethe's Geschichte der Farbenlehre.' Prof. Suphan read a paper on the extension of the Goethe Archives, and the usual festive performance took place in the evening at the Court Theatre.

THE chief Parliamentary Papers of the week are Public Income and Expenditure, an Account for the Year ending March 31st, 1889 (1*d.*); Sugar Trade, Copy of Report to Board of Trade (9*d.*); East India, Factory Act, Correspondence (1*d.*); Spain, No. 1, 1889, Amending Treaty of June, 1878, for Surrender of Fugitive Criminals (1*d.*); East India, Estimate of Revenue and Expenditure of the Government of India for 1888-9 (2*d.*); Sweating System, Third Report (7*s.* 6*d.*); Education, Report of the Intermediate Education Board for Ireland for the Year 1888 (5*d.*); East India, Review of Indian Administration during the past Thirty Years (5*d.*); and Colonial Possessions, Bermuda, Report on the Blue-Book for 1888 (1*d.*).

SCIENCE

The Life of Sir William Siemens, F.R.S. By William Pole, F.R.S. (Murray.)

The Scientific Works of C. William Siemens, Kt., F.R.S.: a Collection of Papers and Discussions. Edited by E. F. Bamber, C.E. 3 vols. (Same publisher.)

CHARLES WILLIAM SIEMENS was the youngest of four brothers, all of whom became distinguished as inventors. Though resident in England for the last forty years of his life, he was German by birth, descent, and education. Born in 1823 at Lenthe in Hanover, his childhood gave no promise of

his future eminence. As a schoolboy he was backward, and did not redeem his dulness by any signs of devotion to mechanical pursuits. As a youth he was sent in 1838 to the trade school (*Gewerbe-Schule*) at Magdeburg, where along with mechanics and elementary physics he studied the ordinary branches of a commercial education, including modern languages and mathematics, with a view to the adoption of some branch of the engineering profession. This step was taken on the recommendation of his eldest brother Werner, who was then an artillery officer in the garrison of that city. Their mother dying in 1838, and their father in 1840, Werner, though only twenty-three years old, acted thenceforward as chief guardian of the family, and appears to have taken special interest in his youngest brother. In 1841 William left the trade school and went for a year to the University of Göttingen, where his brother-in-law Herr Himly was Professor of Chemistry. Here he worked hard at science, and on leaving received a certificate stating that he had been "extraordinarily industrious." Referring to this part of his life in his evidence before the Royal Commission on Technical Education, he said:—

"By an act of rebellion, as I may call it, against my guardians, my parents having died, I went to Göttingen, with scanty means, to get a more general education, and I there got a love of science and a determination to make my own way."

He left the university at nineteen, and went to a machine factory at Magdeburg, where he was intended to remain for two years, but he learned the business so quickly that one year was found sufficient; and he was then sent to England to dispose of an invention in electro-gilding, a subject to which both he and Werner, with assistance from Prof. Himly, had given much attention. His success in this mission was remarkable. After a month or two spent in feeling his way, he applied to Mr. Elkington in Birmingham, and disposed of the invention to him for 1,600*l.*, less 110*l.* the cost of the patent necessary for working it. This to a young man of twenty was highly encouraging, and he worked with renewed ardour at some other inventions, especially that of the "governor" now well known, which by means of a pendulum equalizes and regulates the speed of machinery with great nicety. His efforts to introduce among English manufacturers the use of this invention and of another designed for economizing the consumption of fuel in steam engines gained him a high reputation among engineers, but brought him little pecuniary return. Another invention—*anastatic printing*—which may be described as a kind of lithography executed on zinc instead of stone, was equally unsuccessful from a commercial point of view; and for ten years he led a life of much anxiety and disappointment, though he received first-class medals at industrial exhibitions, and obtained a high position in the engineering profession. The regenerative steam engine (as his fuel-saving invention was called) appears to have always failed in practice, though the same principle as subsequently applied by him to iron-furnaces proved a great success. The governor, though recognized as an ingenious

and beautiful invention, had greater sensitiveness than was required for ordinary steam machinery, and did not come into general use, but it was applied with success to more delicate purposes; for example, it was adopted by the Astronomer Royal to control the supply of water for driving the great equatorial at Greenwich, and has remained in use to the present time. Mr. Pole's account of this matter is hardly correct; he says it was applied "to regulate the motions of chronometric instruments."

Siemens's water-meter for measuring the supply of water through pipes was brought out during the same period, and met a want greatly felt. It is described as a miniature "Barker's mill," rotating with velocity simply proportional to the rate at which the water flows through it. It must be enclosed in the pipes, all the water must pass through it, and its bearings must be kept oiled—conditions not easily combined—but after a few years of trials all difficulties were surmounted, and the machine has been largely used ever since.

While William was working these various inventions in England, Werner had taken up the new subject of electric telegraphs, and established at Berlin, in conjunction with a mechanician named Halske, a factory for telegraphic appliances, which gradually assumed large proportions. They supplied material for most of the lines in North Germany, and were the first to use gutta-percha as a covering for wires. William Siemens became their agent in England in 1850, and in 1858 he started an electric factory at Millbank, having up to that time imported everything from Berlin. Newall & Co. engaged the firm of Siemens & Halske to act as electrical and consulting engineers for them in the matter of submarine cables, and in this capacity they carried out the electrical tests and assisted at the laying of many of the earlier cables. One of the members of the firm of Newall & Co. was Prof. Lewis Gordon, whose sister William Siemens married in 1859.

In 1864 he removed his electrical works from Millbank to Charlton, near Woolwich, and at the same time the English firm was reconstituted under the name of Siemens Brothers, the partners being the three brothers Werner, William, and Carl. Among their most notable achievements was the construction and erection of the principal portion of the Indo-European telegraph—a portion 2,750 miles long, extending from the Prussian frontier to Teheran. At a later period they constructed and laid the Direct United States Cable, the steamer *Faraday* being specially designed for this purpose by William Siemens.

The modern extension of electric lighting is mainly due to the invention of improved machines for generating electricity by mechanical power; and here Werner Siemens, as the inventor of the original "Siemens armature," and one of the three simultaneous inventors of the dynamo-electric machine (which was thus named by him), occupies the leading place. Electric lighting and the electrical transmission of power gave large employment to both the Berlin and the London firm.

William was the inventor of the Siemens regenerative furnace, and of the new process used in connexion with it for the manu-

facture of steel. The principle of the regenerative furnace was likened by him to that of the "respirator," which, becoming warmed by the outgoing breath, is able in its turn to warm the incoming air. The flaming gases from the furnace, instead of being allowed as of old to escape direct into the air, are made to pass through a fire-brick "regenerator," which becomes intensely heated. They are then diverted to a second regenerator, and the first is used as the inlet for supplying air to the furnace. In this way not only is a great saving of fuel effected, but a much higher temperature is attained in the furnace, and the resources of the metallurgist are correspondingly increased. A further improvement consisted in substituting gaseous for solid fuel, the coal being placed in a separate chamber, from which its gas passes to the furnace, thus preserving the steel from the contamination to which it was subjected by contact with the solid fuel, and bringing its composition completely under control. An experimental furnace was started by Siemens at Birmingham, and in 1866 he wrote:—"I can produce a ton of cast steel for less money than Bessemer, and of superior quality." In 1868 the Landore Siemens Steel Company was formed, and the process was carried out commercially on a large scale.

Another of his inventions was a powerful gas-burner, which for many years was the best of its kind. In opposition to the previous traditions of gas engineers, he showed that the best light could be obtained by heating both the gas and air before they were brought together for combustion, and he attained this end by utilizing the heat of the burnt gas, as in his regenerative furnace.

He was admitted a Fellow of the Royal Society in 1862, Airy, Faraday, Thomson, Wheatstone, and Joule being among his nominators. He was president of the British Association at the Southampton meeting in 1882, and was knighted in 1883. He received the honorary degree of Doctor from the University of Oxford in 1870, and from Glasgow and Dublin at later dates. He died of heart disease in November, 1883, after a few days' illness. He was a man of powerful physique and singularly healthy mind, free from all trace of bitterness or irritability—a man of kindly disposition, who was on good terms with all the world. His lectures and addresses were distinguished by plainness and strong common sense.

Dr. Pole, who has had a good deal of practice in engineering biography, has done his work in an unpretentious way, supplying a clear and brief record of a notable career. The only thing we are disposed to find fault with is the index, which is singularly defective as a means of reference. The most useful part of it is the chronological table of contents given under the head "Siemens, Sir William," which occupies four columns and contains many items not given in their alphabetical places.

Of the three volumes of Sir W. Siemens's scientific works, the first is devoted to heat and metallurgy, the second to electricity and miscellaneous subjects, and the third to addresses, lectures, &c. They contain not only papers, but also speeches made at discussions. What most strikes us in opening

the volumes here and there at random is the extreme lucidity of Sir William Siemens's style both as a writer and speaker. Not only is each statement clear in itself, but the arrangement of matter and order of thought are precisely what are required for luminous exposition. The papers include explanations of his own numerous inventions, together with presidential addresses and popular lectures. The discussions—or rather speeches made by him in discussions—relate to every branch of mechanical and electrical engineering. One would hardly expect to find an isolated speech made in a technical discussion intelligible without the context, but the speeches here given are sufficiently complete in themselves to render context unnecessary, and are really pleasant reading. Each of the three volumes has an excellent index of its own.

ASTRONOMICAL NOTES.

THE eclipse of the sun on the 28th inst. will be annular only over a portion of southern Africa, and no phase of it will be visible further north than Southern Arabia. At the Cape of Good Hope nearly 0.7 of the sun's diameter will be eclipsed at four minutes before nine (local time) in the morning.

Venus and Jupiter are now the only large planets visible after dark. The former rises about 2 o'clock in the morning, was at greatest brilliancy on the 6th inst., and will attain greatest western elongation on the 10th prox.; the latter is in the constellation Sagittarius, and, being on the meridian soon after midnight, is above the horizon all night.

Mr. Prince sends us his usual summary of weather observations made at Crowborough Hill, Sussex, during the year 1888. The mean temperature of every month was below the average (September only slightly so), excepting those of November and December, that of November being considerably above it. Of July he remarks that, with the exception of 1879, the mean temperature was lower than any recorded by him since the year 1841. The highest temperature recorded that month in the shade did not exceed 68° 8. On only one occasion in the whole year did it reach 80°, which was on the 25th of June. The rainfall for the three summer months taken together was higher than that of any year since 1860, with the single exception of 1879, which slightly exceeded that of 1888; but the fall for the whole year was about equal to the average of forty-six years.

The March number of the *Scientific Transactions* of the Royal Dublin Society contains a long series of drawings (with remarks on the appearances) of the planet Jupiter from observations made by Dr. Otto Boeddicker with the reflector of three feet aperture at the Birr Castle Observatory, Parsonstown, and communicated by the Earl of Rosse. The series extends from 1881 to 1886; but only a few observations were made during the last two oppositions, because Dr. Boeddicker's time was then much occupied on a drawing of the Milky Way, which is now completed and ready for publication. The sketches of Jupiter were all executed with pencil and stump, and have been reproduced by a photo-mechanical process directly from the originals in order to avoid the inaccuracies frequently caused by the transferring lithographer.

Mr. Tarrant communicates to Nos. 2898-9 of the *Astronomische Nachrichten* a series of micro-metrical measures of double stars observed by him at Pinner in the year 1887, in continuation of the observations made in 1885 and 1886, the results of which were published in *Ast. Nachr.* No. 2866. The instrument employed is a silver-on-glass reflector by Calver, of 10½ inches aperture.

The Rev. S. J. Perry sends us the 'Results of Meteorological, Magnetical, and Solar Observations obtained at Stonyhurst College Observatory during the Year 1888.' The solar observations include records of the daily amount of sunshine and of the sun-spot areas observed each day. Other astronomical observations of comets, of the small planet Sappho, of the lunar eclipse of January 28th, and of occultations and other phenomena were printed in the *Monthly Notices* of the Royal Astronomical Society and other scientific publications. A large grating spectroscope was completed by Mr. Hilger in the course of the spring; this instrument now stands near the window of the Spectroscopic Room adjoining the equatorial dome, and in front of the window a stone pier has been built to support the heliostat and the 5½-inch object-glass of Alvan Clark, which are to be used in conjunction with the spectroscope for photographing the solar spectrum and the spectra of sun-spots. The magnetical and meteorological observations were all continued as in former years; of the latter it may be mentioned that the highest reading of the thermometer in the shade was 84° 0 and the lowest 14° 4, and that the total amount of rainfall for the year was 42.04 in. An appendix gives the results of meteorological observations taken at St. Ignatius' College, Malta, by the Rev. J. Scoles. The readings of the barometer there varied between 30.53 and 29.35 in.; that of the thermometer between 102° 8 and 40° 4; the rainfall amounted to only 13.75 in.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for April. Prof. Tacchini, the editor, communicates the results of his observations of the solar spots and facule during the second half of last year. These indicate a considerable falling off in the fourth quarter as compared with the third, and also that such of the phenomena in question as did appear were chiefly in the part of the sun's southern hemisphere near the equator. Prof. Riccò and Signor Mascari discuss the whole of the groups of spots and facule observed by them in 1886 with regard to their heliographical latitudes, and find the greatest abundance to have been in the region between 10° and 15° south latitude.

SOCIETIES.

ROYAL.—June 6.—The President in the chair.—The annual meeting for the election of Fellows was held.—The following were elected: J. Aitken, E. Ballard, A. B. Basset, H. T. Brown, L. Clark, Prof. D. D. Cunningham, L. Fletcher, W. B. Hemsley, C. T. Hudson, Prof. T. McKenny Hughes, E. B. Poulton, Prof. W. J. Sollas, C. Todd, H. Tomlinson, and Prof. G. F. Yeo.—Prof. J. Milne and Mr. H. Trimen were admitted into the Society.—The following papers were read: 'Electro-chemical Effects on Magnetizing Iron,' Part III, by Mr. T. Andrews, 'Report on the Effects of Contact Metamorphism exhibited by the Silurian Rocks near the Town of New Galloway, in the Southern Uplands of Scotland,' by Mr. S. Allport and Prof. Bonney, 'The Physical Properties of Vulcanized India-rubber,' by Mr. A. Mallock, 'On some Variations of *Cardium edule*,' by Mr. W. Bateson, 'The Conditions of the Reaction between Copper and Nitric Acid,' by Mr. V. H. Veley, 'Notes on the Absorption Spectra of Oxygen and some of its Compounds,' by Prof. Living and Prof. Dewar, 'On the Occurrence of Skatole in the Vegetable Kingdom,' by Prof. W. R. Dunstan, and 'Note on the Photographic Spectra of Uranus and Saturn,' by Dr. Huggins and Mrs. Huggins.

GEOLOGICAL.—June 5.—Prof. J. W. Judd, V.P., in the chair.—Major E. Parkyn was elected a Fellow.—The following communications were read: 'Observations on some undescribed Lacustrine Deposits at Saint Cross, Southelmham, in Suffolk,' by Mr. C. Candler, communicated by Mr. C. Reid, 'On certain Chelonian Remains from the Wealden and Purbeck,' by Mr. B. Lydekker, and 'On the Relation of the Westleton Beds or Pebbly Sands of Suffolk to those of Norfolk, and on their Extension Inland; with some Observations on the Period of the Final Elevation and Denudation of the Weald and of the Thames Valley,' by Prof. J. Prestwich.

SOCIETY OF ANTIQUARIES.—June 6.—Dr. J. Evans, President, in the chair.—This being an even,

ing appointed for the election of Fellows, no papers were read.—Rev. J. Beck exhibited (1) a seal for ecclesiastical jurisdiction at Bishop Stortford, temp. Edward VI.; (2) a bronze or latten figure found in Attleburgh churchyard; (3) an armorial roundel from Kettlebaston.—Mr. E. G. Bruton exhibited the seal of Robert de Maleville, found near Oxford.—Dr. Howard exhibited a seal of the state of Georgia.—Mr. Baker exhibited a remarkable bell of very early form from Bosbury, Herefordshire.—Mr. Welch exhibited a number of antiquities found at a considerable depth in Walbrook.—Mr. Cripps exhibited three early silver spoons.—The following gentlemen were elected Fellows: the Lord Mayor of London, Sir F. Boileau, Revs. C. Swynnerton, G. E. Lee, T. Stevens, J. W. Jex-Blake, and E. A. B. Pitman; and Messrs. H. S. Cowper, R. Howlett, E. S. Clarke, V. J. Robinson, and J. Y. W. MacAlister.

BRITISH ARCHEOLOGICAL ASSOCIATION.—June 5.—Mr. W. H. Cope in the chair.—Mr. H. Berney exhibited a plan of the Roman foundations recently discovered at Beddington, on the Croydon Irrigating Farm. A small chamber has been excavated, but the remains are doubtless of much larger extent, and probably have some relation to the building found about twelve years ago.—Canon Collier sent plans of a Roman potter's kiln at Botley, Hants, recently explored. It is 7 ft. 9 in. circular, with a long sloping entrance and a seat-like shelf.—Mr. C. H. Compton described the portions of the western wall of London now laid bare by the pulling down of houses at Ludgate; and Mr. Loftus Brock produced a plan showing their relation to the general arrangement of the City's walls.—Mr. Langdon exhibited several rubbings of pre-Norman incised stones in Cornwall. One of these was from an altar slab now in a garden at Pendarves, and similar to another in Camborne Church. Both are inscribed, the inscription on the first being all but illegible. The other is inscribed + LEVIUT IUSIT HEC ALTARE PRO ANIMA SUA. A key pattern, similar to what appears on the Penally Cross, forms the border.—Mr. W. Myers exhibited a fine collection of Egyptian objects brought by him from the East within the last few months.—Mr. Irvine announced that part of the foundation walls of an apse had been found at Peterborough Cathedral, forming the east end of the north aisle, similar to that recently found at the south aisle.—A paper was read by Mr. W. de Gray Birch on the newly discovered Anglo-Saxon charter of Edward the Confessor, now in the British Museum. It confirms the previous charter of Leofric's.

ZOOLOGICAL.—June 4.—Mr. O. Salvin, V.P., in the chair.—The Secretary read a report on the additions made to the menagerie during May.—Mr. H. E. Dresser exhibited and made remarks on some eggs of the Adriatic black-headed gull (*Larus melanocephalus*) and of the slender-billed gull (*Larus gelastus*), which had lately been obtained at their nesting-places in the marshes of Andalusia by Col. Hanbury Barclay and himself.—Papers were read: by Dr. G. J. Romanes, on the intelligence of the chimpanzee, as shown in the course of experiments made with the female chimpanzee called 'Sally' in the Society's menagerie, and from Signor Fr. Sav. Monticelli, on some Entozoa in the collection of the British Museum.—Mr. Sclater read a list of the birds collected by Mr. G. A. Ramage (the collector employed by the joint committee of the Royal Society and the British Association for the exploration of the Lesser Antilles) in Dominica, West Indies, and made remarks upon some of the species.

PHILOLOGICAL.—June 7.—Mr. A. J. Ellis, V.P., in the chair.—Prof. Skeat read a paper on English etymologies: chess, ceiling, clever (E. Fries. *klüfer*), cosset=lamb (L.L. *cosseta*, dweller in a cot), crack (a boy), crare, cross (from *crucem*, through Norse from Irish), cudgel (A.-S. *cycgel*), culis (Fr. *colis*, L. *colare*, to strain) and portculis, draught-house (from *with-draught*, cf. withdrawing room, Fr. *retrait*, wydraught), faldstool (A.-S., in 'Leechdoms'), fantigue (Fr. *fanatique*, 'out of his little wits'), Cotgrave, fit, reit (*refectus*, 'Promptorium'), furlong, galant (O.H.G. *neallon*), gamble (It. *gambo*, leg. E. ham), gay (O.H.G. *nahli*), gay (O.H.G. *gahi*), gipping (Fr. *guige*), gite (Fr. *quite*, *weitar*, *wart*), the 'Ingoldsbys' 'hand of glory' (Fr. *mandegloire*, L. *mandragora*), golupotions, cry havoc (Fr. *criez havoc*, *havet*, a hook, G. *haf*, clasp, catch, Fr. *haver*, *havet*, *haverment*), herb ive (Fr. *ive*, bugle or germander), lake (a stream, A.-S. *lacu*, cf. Ship-lake, Mortlake, Lech-lake, not L. *lacus*), leak (Icl. *leka*, to ooze, *lak*), latch, lea or leigh, and lee or lees (lea, untilled land, A.-S. *lea*; lee, pasture, A.-S. *læsa*, *læne*), merry Gyp (St. Mary of Egypt), marry go up or come up (!), to mean (moan, A.-S. *menan*, lament); melocoton, a quince or peach grafted on a quince, Spanish (L. *malum*, apple, and *cotonium*); molland, montano (Sp. *montante*, a two-handed sword) aumelette, omelette; picanniny, a negro

child; quassia; robbins (Dan. *raa*, yard of a ship); to scour—skirt or sear—the country (L. *eccurrere*); shire (A.-S. *sciran*, to allot), &c.

ANTHROPOLOGICAL INSTITUTE.—May 28.—Mr. F. Galton, V.P., in the chair.—Lieut.-General Pitt-Rivers exhibited some crania found during some recent excavations at Hunsbury Camp and the Roman villa at Llantwit.—Rev. H. G. Tomkins read a paper on the Hyksôs, or Shepherd Kings of Egypt.—In a paper on the proprietorship of trees on the ground of others Mr. Hyde Clarke showed that this was the case in Asia Minor, Melanesia, Borneo (honey trees), India, Choto Nagpore (Moura), and was supposed to be so in parts of China. He proposed the ownership of trees as a more probable origin in jurisprudence of the rights of property than ownership of land, which has no primitive value.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Asiatic, 4.—The Bible of Persia: No. II., Their Tenets and Literature, Mr. E. G. Browne.
—Aristotelian, 8.—Symposium: 'The Nature of Force,' Prof. Bain, Prof. Dunstan, and Dr. J. Stoney.
Tues. Statistical, 7.—Suggestions for the Census of 1891, Dr. G. B. Longstaff.
—Colonial Institute, 8.—The Native Princes of India and their Relations with the British Government, Sir Lepel Griffin.
—Zoological, 8.—Supposed New Genus and Species of Pelagic Guide from the Mediterranean, Prof. H. H. Giglioli; 'Collection of Land-Shell made in Borneo by Mr. A. Everett, with Descriptions of supposed New Species,' Lieut.-Col. H. H. Godwin-Austen; 'List of Birds collected by Mr. H. C. V. Hunter in Masai-land,' Capt. G. E. Shelley; 'Description of Hunter's Antelope,' Mr. P. L. Sclater.
Wed. United Service Institution, 3.—Mechanical Coaling of Steamers, Mr. J. Rizer.
—Meteorological, 7.—'The Climate of British North Borneo,' Mr. R. H. Scott; 'Variation of the Temperature of the Air in England during the Period 1850 to 1888,' Mr. W. Ellis; 'Atmospheric Weather and Rapid Steamship Navigation,' Mr. C. Harding; 'Meteorological Phenomena observed during 1875-87 in the Neighbourhood of Ch-in-shan,' Mr. H. Corder; 'Rainfall in China, and Meteorological Observations made at Ichang and South Cape in 1888,' Dr. W. Döbereck; 'On the Recent Thunderstorms,' Mr. W. Marriott. A number of Photographs of Lightning will be exhibited.
—Climatology, 8.—Annual Réunion.
—Geological, 8.—Tachylyte from Victoria Park, Whiteinch, near Glasgow, Mr. F. Rutley; 'The Descent of Sonoma and of Hammatoceras,' Mr. S. R. Buckman; 'Notes on the Bagshot Beds and their Stratigraphy,' Mr. H. G. Lyons; 'Description of some New Species of Carboniferous Gastropods,' Miss J. Donald; 'Cystechinus crassus, a New Species from the Radiolarian Marls of Baradoos, and the Evidence it affords as to the Age and Origin of those Deposits,' Mr. J. W. Gregory.
THURS. Royal, 4.
—Linnæan, 8.—Mammals, Reptiles, and Batrachia of the Mergui Archipelago, Dr. J. Anderson; 'Prolonged Vitality in a Frill-necked Bull,' Mr. C. Packe.
—Huguenot, 8.—The President's Annual Address, Sir H. A. Layard.
—Chemical, 8.—Election of Fellows.
—Historical, 8.—Fifty's Sequence of Forms of Polity as given in the 'Republic' examined in the Light of the Actual History of Greek Cities, Mr. H. E. Malden.
—Antiquaries, 8.—Examples of Silver Tea-spoons, Miss Mainwaring; 'Autograph Letter to Sir Walter Raleigh,' Dr. T. N. Brushfield; 'Report as Local Secretary for Cumberland,' Chancellor Ferguson; 'New Type of Great Seal of Edward I., Mr. W. de G. Bury; 'Inventory of Westminster Abbey, 1588,' Dr. J. Wickham Legg.
FRI. Philological, 8.—'The Chinese Kuwan,' Prof. Terrien de Lacouperie.
SAT. Physical, 8.—'Researches on the Electrical Resistance of Blumuth,' Dr. E. von Aubel.

Science Gossip.

MESSRS. MACMILLAN & Co. will issue almost immediately a new and cheaper edition of Mr. Warde Fowler's 'Tales of the Birds,' which were so warmly received last year. 'The Owl's Revenge,' which was lately published in *Macmillan's Magazine*, will be added to the volume. A few weeks later Messrs. Macmillan will issue, uniform with the 'Tales,' a new edition of Mr. Fowler's first book, 'A Year with the Birds,' which has already passed through two editions in its original form. The new edition will be fully illustrated by Mr. Bryan Hook.

THE President of the Chemical Society, Dr. W. J. Russell, F.R.S., and Miss Russell received at the Grosvenor Gallery on Friday evening, June 7th, a number of Fellows of the Society and other guests they had invited to meet Prof. Mendeléeff, the renowned Russian chemist, who was recalled to Russia last week by the illness of his child, and was, therefore, unable to be present, or deliver the Faraday Lecture on the preceding Tuesday.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE HUNDRED AND ELEVENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s; Illustrated Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

THE NEW GALLERY, REGENT STREET.—SUMMER EXHIBITION NOW OPEN, 9 till 7.—Admission, 1s.

'THE TALE OF TEARS.—DORR'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

Art in the Modern State. By Lady Dilke. (Chapman & Hall.)

THESE 250 pages contain incomparably the best work Lady Dilke has yet written—a bit of historical inquiry and argument in which art in the technical sense is selected as a means for illustrating conclusions, political, social, and historical, of a bold and comprehensive kind. Compared with this volume her 'Claude Lorrain' and 'Renaissance in France' but imperfectly suggest Lady Dilke's power of thought. A bright tone, characterized by sub-acid, but far from ungently humour, animates all the chapters, and gives life to much that to most readers, and especially to English readers unacquainted with the history of French design in the seventeenth and eighteenth centuries, might have proved uninteresting. Above all things, this book is, as a piece of literary workmanship, distinguished by being thoroughly organic, and by every part being in due relationship to the rest.

Recent publication of the archives of the French Académie, as well as of the ancient bodies which that famous institution superseded, has furnished Lady Dilke with opportunities of which she has taken advantage. She desires to illustrate the modern social system of France by showing the relations of the State to the arts under Richelieu and Colbert. Before their day neither State nor monarch paid any systematic attention to the arts, or regarded their professors as fit for anything beyond the occasional execution of commissions ranging in importance from the painting of funeral banners, the designing of triumphal arches, and the superintending of grand obsequies, to the building of palaces. Our author ascribes all changes in the social system of the country, the arts included, to the necessities of the political position under Louis XIII. and Louis XIV., and she explains why Richelieu adopted the line which he chose, or, all powerful as he was in later days, was compelled to choose:—

"When the reign of Henri IV. came to its fatal close, men weary of combat were ready to barter liberty for law. The ideal to which the sixteenth century had aspired—the ideal which had involved the liberation of human life from all the restraints which prevented its harmonious development—was replaced by the vision of order. This love of order was the passion of the day, and in the name of order all tyranny was justified."

The strong will and craft of Richelieu were devoted to the making of the State in preference to that making of the Individual which the Renaissance strove to effect. The tyranny of the body corporate, or nation, was, so far as Richelieu could contrive it, to take the place of the old tyrannies, imperial, ecclesiastical, and oligarchical. For this end the tyranny royal was, as our author rightly thinks, in Richelieu's hands a mere instrument, and the king himself an idol behind whom a sort of priesthood was to work by every good and evil means, and without scruple or fear. Undoubtedly Richelieu was continuing that process of consolidation which Louis XI. and other monarchs had applied to the provinces of what constituted France; he dealt with the great nobles, magistrates, and Huguenots

as his forerunners had dealt with the dukes and counts who opposed the central power. For the people he cared nothing so long as he could mould them into what he considered a nation. On this situation the Cardinal's "Testament Politique," although of questionable authenticity, throws a flood of light, and of this remarkable document Lady Dilke acutely remarks that the best evidence against its being Richelieu's work is that it not only describes his intentions, but their success in the very direction he proposed. That he lowered the moral tone of the people while he forced them into the form of a nation as he understood it, and thus prepared the way for that deluge which nearly wrecked France, is very obvious indeed. It is hardly too much to say that he is partly responsible for Napoleon III.

So close were the meshes of the Cardinal's net that even the arts, the existence of which as powers for good and evil had hardly been suspected by his forerunners, were seized hold of and turned to account. To this end he in 1635 founded the Académie Française, chiefly, no doubt, with an eye to influencing literature, but he destined it to incorporate such representatives of science and art as could be bribed, coerced, or forced into the academical uniform. It is evidence of the courage and independence of the better men in Richelieu's days that there is not a name of note in the original list of his Académie; his Academicians were nobodies, and many of them were ignoramuses or pedants. A self-styled "Académie des Beaux-Esprits" was the nucleus of a body to form the like of which was presently the endeavour of nearly every nation in Europe. Richelieu so far succeeded that by his means "the world of letters was brought into harmony with the new political and social system." The Dictionary was in many ways not only the work of the Académie, but a type of the scheme and victory of Richelieu:—

"An overwhelming importance came to be attached to the use only of such words as had been approved by the official judge of taste: many in the highest degree valuable as means of expression were irrevocably ostracised on grounds of euphony."

The reader will find a capital account in this volume of the way in which the dullards who were merely scholars became useful political tools. The compass of the French tongue was thus greatly reduced, but, within given limits, it was rendered an instrument of remarkable perfection:—

"The mechanical pressure applied destroyed the flexibility of the language, destroyed its powers of suggestion, and thus acted even as a restraint upon thought."

More than this, let us add it pretty nearly broke the links which bound the people, who could not be elected into the Académie or take its pensions, to the better educated classes, and abolished nearly half the history of the language. A literature of words was formed with disastrous results to the literature of thought and passion.

So successful was Richelieu that at the time of his death he had on his side all France, except the nobles whom he had oppressed and crushed out of power. It was, as Lady Dilke says, a new France, in which

"supreme authority, duly invested with the splendid symbols as well as with the grave reality of power, appealed not only to the national vanity and love of show, but to that profound passion for symmetrical unity and completeness which is the leading, and perhaps the noblest, trait of the French genius."

With equal vigour and the same firm hand our author has sketched the state of France under the sumptuous and rapacious Fouquet and under Colbert. Colbert cared nothing for art, but he was quite aware of the benefit decorative design could confer on the industrial crafts by making their productions attractive. For this purpose he brought craftsmen from Venice and Flanders; aggrandized and employed, if he did not found, the factories of the Savonnerie and the Gobelins, which were practical schools fed by other and inferior schools; and placed them under the care of the Academy of Painting and Sculpture. For the sake of higher art, he founded the school which still exists in the Villa Medici. The war with Holland put a stop to most of these generous efforts, and the establishment at Bièrebache was shut up. A new navy, new colonies, forests saved from destruction, laws codified, and many other things excellent in themselves, but having to be paid for, necessitated the imposition of burdens which exhausted France. The outrageous waste of the Court added to these prodigious demands, and Colbert's efforts to arrange the charges of the nation were quite modern where they aimed at reducing the demands upon the poor at the cost of the better provided; on the other hand, they, of course, left the middle classes little to spare, and rich men less to spend. Colbert wrote, "There is no one now in France but the king who employs sculptors, painters, and other skilful workmen"; and as Lady Dilke says, who points out how different it had been under the Renaissance, "The history of French architecture in the seventeenth century is simply the history of the royal palaces of France." On his own account, as it were, Colbert took the Louvre in hand, and to spend more on the metropolitan palace seems an odd way of checking the squandering at Versailles. To these great Parisian works the Conseil des Bâtimens was due; out of the Conseil arose the Academy of Architecture, which held its first meeting in the Palais Royal, December 31st, 1671. It did little or nothing for the Louvre and less for Versailles; the king's architects and builders saw to these so far as they went, and the new body was strictly academical. Le Vau was the favoured man, and finished Versailles without consulting the Academicians. The next thing was to enlarge the palace; this the younger Mansard did without much trouble to the Académie. He quite overshadowed them, and left them to find what employment they could in various small ways, so that they must have experienced little surprise when the king, in a saving fit, determined to put an end to them and stop their subvention. Driven to despair, they begged to be allowed to meet and teach gratuitously, and leave was granted them to continue this glorious function.

Quitting the architects, we have to look to the Royal Academy of Painting and Sculpture as the guide in organizing works of the Grand Siècle. This was

"necessarily so, for building had come to be regarded merely as a vehicle for decoration, and to win familiarity with the different beauties of proportion and construction, of balance and symmetry, has always required more court than any minds except those of rare constitution have been willing to pay."

Here in few lines is the whole of the question between fine art and bad. The silliness of most of the work Louis XIV. loved is obvious enough, and any man of taste can detect its vulgarity and offences against the logic of design. Such was art in that phase of the modern state. Yet it is remarkable that the French Royal Academy had in its early days to fight against the ancient guilds. The triumph of the Academy determined the future of France as a commercial nation, and largely contributed to her prosperity. Lady Dilke points this out, yet she rightly remarks that the guilds had done good service against seigneurial oppression, although she has omitted to acknowledge the great value of their authority in keeping up the standard of fine craftsmanship. The standard began to decline as art declined in the earliest days of Louis XIV., if not before. During three centuries the *maîtrise*, or privileged body, possessed and exercised complete legal control over all trades and crafts in which carving, painting, and gilding had part. It entered workshops and houses, and seized and destroyed goods the making of which had not conformed to its regulations. This tyranny was avoidable only by those who held *brevets du roi* and lived in royal precincts. The holders of these *brevets* were numerous enough to induce the *maîtrise* to fight them at every turn, and although in general the painters and sculptors, supported by the royal power, got the best of it, they were subject to meddling which was as disastrous as it was exasperating. The *maîtrise* appealed to the Crown to support their exclusive right of selling as well as producing works of art. Their opponents, in defiance, obtained royal protection for the society into which they had enrolled themselves, and thus the tables seemed to be turned. In the end Colbert backed the Academy and took the advice of Le Brun, who, knowing his man, asserted that French industry would gain by discrediting the *maîtrise* and overriding their privileges. Colbert saw the value of allies like the Academicians, who would support the centralizing influence of the State at the expense of the independence of the workshops. He brought Le Brun and his fellows into complete dependence on the Crown, and for ever set them free from the *maîtrise*.

In their turn the Academicians became an official authority for public works, galleries, collections, provincial academies, and schools, and centralized everything they could lay hands on. The Director possessed the practical control of all industries which demanded the co-operation of art. The liberty which the Academy had demanded for itself it denied to others; it claimed a monopoly of teaching and lecturing, and no one else dared establish life classes for pupils in painting or sculpture. Need it be said that provincial art, once the glory of France and characteristic of every city where it flourished, vanished? Even the new Acade-

micians had not an altogether pleasant time of it under the paternal care of Colbert, who, when they tried to shirk the duty of holding public exhibitions annually, demanded them biennially, and insisted on the artists lecturing before him on the works sent in. Desiring to be delivered from the task of reporting discussions, they remonstrated, their business being, of course, to paint and carve, not to talk. He "saddled them with a secretary while insisting that their discussions should be better worth reporting. If the delivery of the monthly lectures in the Academy became irregular, he insisted that twelve more should be given on the paintings in the royal galleries, and whenever these tasks became a weariness to the flesh, or professional engagements interfered with their punctual discharge, his chief clerk would appear and utter such alarming threats as to the stoppage of allowances as goaded the unfortunate Academicians to fresh exertions."

The *maîtrise* was surely avenged. "The subjection of the Academy grew so complete they dared receive no one, however considerable his claims, if offensive to those in power." However, Colbert was not wholly tyrannical, for he encouraged his victims by gifts of books, casts from the antique (these are still in the Louvre), and actually presented them with two Turkish slaves taken from the galleys at Toulon to serve as models in their life classes. Still, they hardly dared call their souls their own, and at Colbert's request they turned out the Protestant members Testelin, Besnard, Rousseau, and Louis Chéron. In short, the Academy became a department, with all its advantages, all its shortcomings and vices; for the political victory, and the benefit to the national industries, were (even supposing that benefit could not have been had on other terms) obtained at a tremendous price. Much of the mischief was due to false classicism and pedantry, which stifled the true Renaissance Lady Dilke prizes so highly. It is, we think, more than probable, considering the splendid logical and organizing genius of the French nation, that French art would have secured all the glory which Lady Dilke eloquently describes, if, delivered from the *maîtrise*, it had been left alone. The greatest geniuses of the French school had nothing to do with the Academy of Le Brun—Callott, the Poussins, Le Sueur, P. de Champaigne, the Le Nains, Watteau (for a long time), and Greuze, to say nothing of such grand masters as later days brought forth, and who, as rebels, defeated the Academy of their day. Poussin wrote, "I swear to you that if I had to live in this country I should become a regular mountebank like all the rest. Study and reflection are unknown; whoever desires to study or do well should fly from France"; and Lady Dilke adds, "The gravity of purpose which marked the old academical set fast disappeared." In fact, without the magnificent autocrat Le Brun, the Académie of Colbert would have had no success at all. "He put his stamp on everything produced in France throughout the seventeenth century [or after 1645], so that the so-called style of Louis XIV. is in truth the style imposed by Le Brun on all his pupils and assistants." To Le Brun's wonderful energy and resources Lady Dilke does justice, without failing to recognize a certain heartlessness in his work. As has often been said, he was the type of the

Académie at its best. The Académie was the type of France under Louis XIV.

We can give only a specimen or two of Lady Dilke's style. Of Le Brun and one of his abler contemporaries the following is a striking sketch:—

"Inferior in many respects to several of Le Brun's assistants, Mignard was yet more inferior to Le Brun himself, not only in point of capacity, but also as to strength and breadth of character. Le Brun was a tyrant, but he was never a petty or vexatious one. Those who opposed his authority he put aside, but his worst enemies have not recorded of him any such mean and furtive tricks as Mignard employed when he secretly stirred the *maîtres* to annoy the Academy of which he, after the death of Le Brun, was actually the head. Of course the system which enabled Le Brun to do so much was an abuse. For one man to get, like this painter, all he wants, must be an abuse: it means the use of others by him to such an extent that their individuality is sacrificed. After all, however, for one who needs the help of many to express that which he can think, the most think nothing that is worth expressing."

Here is a sketch of Puget, as powerful as it is true:—

"The Virgin of Lorgues, which he executed for the Benedictines of Le Thoronet, is a woman of Marseilles, her features strongly marked, and the structure so forcibly indicated as to give an air of age to a model already older than is usually the case with those who sit for virgins. The deep line between her eyebrows indicates that from her birth Puget's sitter had faced the southern sun, and her thick hair, growing stubbornly off the forehead, seems to uplift the veil she wears; on the boldly cut lines of her mouth lies a Provençal accent; her hands have picked the fruits of the olive and the vine, and everywhere falls the same rather heavy emphasis in the modelling, which makes the muscular forms of the body tell plainly, even beneath the broken and uneasy lines of the drapery."

There are many other vigorous descriptions of sculptors and sculptures, of engraving and engravers, to be found in the volume, which may be warmly commended as a fine essay on a great subject.

THE PICTURES AT THE PARIS EXHIBITION. (First Notice.)

THE "Palais des Beaux-Arts" at the Champ de Mars contains two distinct exhibitions. The one is exclusively devoted to the works of French masters dating from 1789 to the present day; it occupies all the rooms of the first floor and the vast landing at the top of the great staircase. The other has opened its doors to both French and foreign painters, on condition of their sending in pictures painted only since the last universal exhibition, that is to say, within the last ten years.

The organizers of this double exhibition were attracted by the idea of showing the process of development of French art during the course of a hundred years. But there were serious difficulties in the way of the realization of this programme, all of which have not been successfully overcome. Several masters of the beginning of the century are altogether absent, others are but feebly represented, notwithstanding the loans made by the Louvre and the galleries of Versailles—a very questionable proceeding, which has disfigured our public collections without filling the gaps in the Centennial Exhibition, and has exposed to a thousand risks pictures which are strictly national property, and which ought never, under any pretext, to be displaced. Contemporary painters, on the contrary, occupy an amount of space not always in proportion with their talent and renown. Some

of them, after sending ten pictures to the Exposition du Siècle, were allowed to send as many more to the Exposition Décennale. The latter is nearly as extensive as an annual Salon. The pictures that were exhibited in 1855, 1867, and 1878 had been much more carefully and severely chosen, and produced a very different impression from the present display. Some painters have been treated with offensive indulgence and partiality, for how can I otherwise qualify the admittance of fifteen works by M. Manet to an exhibition which contains only two by Ingres, as many by Gérard, and only one by Paul Delaroche? Having made these reservations, I am bound to acknowledge that I find a number of highly interesting works at the Palais des Beaux-Arts, several of which I had not seen for many years. It is a feast for me to come across the Corots of the finest epoch, the Baudrys, the Rousseaus, the Fromentins, the first works of Bonnat, Hébert, and Jules Breton, once more.

The landing at the top of the great staircase forms an immense hall, lighted by the central cupola of the palace. Large historical compositions have been placed here, also the principal works of masters of the first half of this century, and a few pictures by living painters that do not all deserve the place of honour so generously assigned them. In this great hall we find David represented by a few portraits and by an immense canvas, *Le Sacre de Napoléon I.*, borrowed from Versailles. David was paid 500,000 francs for this picture, which is certainly his masterpiece, and is remarkable for its drawing and composition, for the fine arrangement of the figures, and for the numerous portraits it contains. But the faces are mostly cold and lifeless, and the general colouring somewhat pale, though this may be due to some material damage or to the unfavourable light of the room. By the side of this great historical episode we find three very fine portraits: *Lavoisier et sa Femme*, in which the *savant* is represented sitting near his work table, with Madame Lavoisier standing and leaning on the shoulder of her husband; *Le Portrait de Garat*, in which the Minister of the Interior under the Convention is painted in a green coat with a broad collar, seated before a table covered with a red cloth; and *Le Portrait de Madame Récamier*, painted under the Directoire. This picture was taken from the Louvre to be placed here beside another portrait of Madame Récamier by Gérard. In this case it is David who is the colourist, and who makes the painting of his pupil appear somewhat dull and insipid by the side of his. If Gérard is very insufficiently represented by this solitary portrait and a small *toile de chevalet*, which he is said to have painted as a signboard for a restaurant, Gros is no less unlucky. *Louis XVIII. quittant les Tuileries*, an episode of the night of the 19th of March, 1815, is a vast and somewhat chaotic composition, with heavy figures painted in colours that have grown unpleasantly grimy.

It would have been interesting to see some important work of Prudhon as opposed to David and his school. Unfortunately, the *Andromaque* and the *Minerve* of the Champ de Mars do not rank amongst the master's best productions. We must console ourselves with his fine portrait of Talleyrand in his costume of Great Chamberlain under the Empire, a purple coat embroidered with silver, pearl-grey waistcoat, knee-breeches, and silk stockings. Near this picture—which was lent by its owner, the Prefect of the Seine—is placed the *Portrait of Géricault* painted by himself. The face, which is very black, stands out violently against a crude white wall. A few *toiles de chevalet* and *L'Officier des Chasseurs de la Garde*, whom every one remembers having seen at the Louvre—these are the only works by which this painter is represented at the centenary exhibition. *Un Portrait du Général Bonaparte en 1797*, by Greuze, reveals the heaviness of a hand that is weakened by age. *Bonaparte recevant des Prisonniers* (an incident

of the Italian campaign) is a small picture by Launay. Two Boillys, neither of which is very remarkable, are in addition to David, Gros, and Géricault, the only representatives of the French school during the Revolution and the Empire. *St. Louis au Pont de Taillebourg* and *La Liberté sur les Barricades en 1830*, by Delacroix; *Saint Symphorien*, by Ingres; *L'Orgie Romaine*, by Couture; *L'Assaut de Constantine*, by Horace Vernet, are all too well known for me to attempt to describe them. In ordinary times these pictures are to be seen at Versailles and in the Louvre, where they are better lighted and more worthily surrounded. *Le Christ au milieu des Petits Enfants*, by Flandrin, is firmly and delicately drawn, but looks cold and colourless in the vicinity of Couture's picture. Since it was necessary to represent Paul Delaroche, why have chosen his *Cromwell devant le Cercueil de Charles I.*, a picture which seems to have suffered some damage during its sojourn in the museum of Nîmes, and has grown unpleasantly sombre? Some of the fine portraits due to the brush of this master, and his *scènes de la passion* (which were among his latest works), would have given a more exact idea of his ability, which, though it may appear antiquated, is none the less real. Time is the powerful ally of colourists; he clears up their painting without taking away from its brilliancy. Thus it is that Bonnat's *Christ*, borrowed from the Palais de Justice, and Regnault's *Général Prim*, taken from the Louvre, light up with a warm glow the whole side of the wall on which they are hung. On the same side we find *La Vague*, by Baudry, a naked woman lying down on the sand before a transparent blue wave; another *Femme Nue*, by Henner, whose *procédé* is less apparent in this work than is usual with him, and his colouring altogether more natural; a *Femme de Pêcheur*, by Vollon, a fine bit of painting, but unpleasantly realistic; and *Les Casseurs de Pierre*, by Courbet. This picture, when it made its first appearance at the annual Salon, was thought "very audacious," and it seemed then to be the last expression of realism. But realism has since then asserted itself so loudly and obtrusively that the picture which had almost caused a scandal appears to day a little insipid and extremely moderate by the side of the works of Bastien-Lepage, *La Femme qui ramasse des Pommes de Terre* and *Jeanne d'Arc entendant les Voix Célestes*. The heroine of Domrémy, dressed like a poor servant girl on a farm in the environs of Paris, is standing in an extremely "modern" orchard-garden, rolling her eyes with a haggard expression, and thus making the neighbouring *casseurs de pierre* look like peaceable bourgeois. It is hard to understand why M. Manet's *Canottiers* and M. Roll's *Inondation* have been placed almost in contact with the works of some of the greatest painters of the age. The second of these two painters is very superior to the first, but his *Inondation*, notwithstanding its undeniable qualities, is not a masterpiece, nor is it even the artist's best work. His talent is undergoing a complete transformation, and the best criticism that could be made of the picture that has been admitted to the honours of the *grand salon* would be simply to compare it with the works he has exhibited during the last two years. Two superb *Paysages* by Corot; one *Sous Bois* by Diaz, of a lovely tawny tint; *Une Petite Marine* by Jules Dupré; *Une Bergère et un Berger* with their sheep, by Charles Jacques; two pictures by Bellange, *Le Dernier Carré de la Garde à Waterloo* and *La Charge de Kellermann à Marengo*, very finely executed; and two *tableaux de genre* by Heilbuth, representing cardinals in a Roman landscape—these complete our survey of the central hall. By entering into the neighbouring rooms we shall find a very numerous and very rich collection of the French school during the last thirty years.

The Corots, which are numerous, will be a revelation to many people who know the master

only by his later pictures, the work of a hasty and weary hand. Here we come across pictures which charm our eyes at every step. The only fault we can find with them is that they resemble each other a little too much. We always find the same sparsely wooded spaces, with a mild light falling between the tall trees almost stripped of their foliage; in the distance a thin mist of the finest tone is rising from a lake or from the sea, which one imagines almost more than one sees. The nymphs who are seen haunting these mysterious spots are placed there to remind us that the artist does not exclude fantasy and dreams from his interpretation of nature. One small canvas, *Vaches traversant un Gué*, is a perfect marvel of poetry and sentiment without the least deviation from truthfulness and reality. Some very finely executed Rousseaus, expressing a most profound sentiment and understanding of nature, make us deeply regret not seeing more of this master's works. Some fine Troyons may be studied: *La Fermière*, busy milking her cows at close of day; *Une Fenêtrée sur un Ane*, crossing a clear space in a forest, and leading some sheep to a neighbouring market; *Le Troupeau arrivant à l'Abreuvoir*, and *La Vache Blanche*. Millet is represented by some of his best-known, if not his most important pictures: a woman shearing a sheep; some peasants carrying a new-born calf on a stretcher; a man tilling a field; and three women stooping down and laboriously gleaned a few ears of corn under the glare of a midday sun, while in the distance some peasants are heaping the golden sheaves on a large waggon. Of Daubigny we have several landscapes, very firmly executed and of very even tone. One of these is an exception to his ordinary manner; it is a view of a pond bordered by trees, with storks disporting themselves in the bulrushes; the whole scene is bathed in a soft and natural light.

M. Français exhibits *Un Bois Sacré*, *Une Matinée d'Hiver*, and *Les Pouilles de Pompéi*, three landscapes of a noble and classical style, somewhat out of date at the present time. A charming landscape by Chintreuil gives us the impression of a Corot painted in the full light of day. Jules Breton has sent his *Convoi à la Campagne* and his *Paysannes occupées à émonder un Champ*. Nothing can be simpler or truer than this episode of rural life. The sun which is going down on the horizon seems to linger lovingly on the plain, which is already partly invaded by shadow; some women are seen coming forward in a row, stooping under the effort of their work, and hurrying over their task before night closes upon them. One of them, her task ended, stands erect, and the superb lines of her figure are seen in profile against a background of purple and gold. It is impossible to breathe more emotion and greatness into a scene of real life treated with such sincerity and genuineness. There is only one picture of Rosa Bonheur's in the Palais des Beaux-Arts, but it is one of her best, *Le Labourage dans le Nivernais*. Six great oxen are drawing the plough with effort through the rich heavy earth. The opening scene of George Sand's novel 'La Mare au Diable' is the absolute counterpart of this. The picture and the novel are of the same conception, both proceeding from minds of the same order, a trifle heavy, but very powerful. Fromentin and Jules Dupré are represented, but only for the sake of increasing the number. We cannot judge of the work of these gifted painters and colourists from the two or three small pictures exhibited here.

In one of the lateral rooms two very fine pictures by Ricard attract our gaze. One is a portrait of the painter Chaplin, and the other a portrait of a most beautiful young woman, dressed like a high-born Venetian lady in a black gown with red silk sleeves, and holding a little dog on her lap. Ricard had studied the Italian colourists of the Renaissance, not with the intention of copying them in a servile manner, but to

steep himself in their style and sentiment; and it must be admitted that the lady with the dog produces the impression of a Giorgione gone astray into the nineteenth century. This portrait made a great sensation when it was exhibited for the first time. Edmond About relates that he used to escape from the Ecole Normale and play truant in order to come and admire this triumphant beauty. Carolus Duran has exhibited a woman in a purplish-grey dress looped up with blue bows, standing near a *portière* which she is holding up. It is not a faultless work—the portrait, for instance, is larger than the model; but it is painted in warm and harmonious tones. A small canvas by the same master strikes us as something quite unexpected. A few women, rather undressed than naked, are preparing to bathe in the river of a thoroughly modern park. It is not an episode of real life; it looks as if some worldly and elegant women were acting an antique eclogue as a *tableau vivant*.

M. Bonnat is one of the artists whom the organizers of the exhibition have treated the most handsomely. Besides the *Christ* in the great entrance hall, his works occupy two large panels, one on the ground floor of the decennial exhibition, and the other in the exhibition of the century of art. The first contains an Arab scene, painted from nature in Syria, and the portraits of Cardinal Lavergne, Victor Hugo, Puvion de Chavannes, Pasteur, Jules Ferry, Alexandre Dumas, and Countess Potocka. These works literally crush all those that surround them, and it may be said that M. Bonnat holds the first place on the ground floor of the Palais des Beaux-Arts, if not by the charm, at least by the power and richness, of his painting. On the first floor his success is shared by powerful rivals, and he must be content to walk abreast with them. Still this part of his exhibition is extremely interesting. It contains *Les Pèlerins baisant le Pied de la Statue de St. Pierre*, and the group of *Italiens et Italiennes couchés devant le Palais Farnèse*, two small pictures by which he first became known; *St. Vincent de Paul prenant les Fers d'un Galérien*, the most perfect of the great compositions on which he ever tried his hand; the *Portrait of Madame Bischoffsheim*, exhibited in 1878, and whose tone has softened down, while it has remained luminous; *Le Barbier Nègre*, marvellous for colouring and modelling; and, finally, the charming fantasy which shows us three little girls in long Japanese dresses, one in pink, the other in blue, and the third in a yellow tint which recalls to mind the famous individual in a lemon-coloured silk doublet in Rembrandt's 'Ronde de Nuit.'

As the pendant of Bonnat's exhibition we find three portraits by Paul Dubois: a full-length woman in black; two young boys; and on a small canvas a wonderfully painted female head, seen in profile, with part of the shoulder coming out of a crimson satin gown. Paul Dubois is gifted as were the masters of the Renaissance; he has the sense of art under all its forms; he is a musician and composer as well as a sculptor and painter.

None but masterpieces and marvels will attend us during the remainder of our excursion through the centenary exhibition. *La Sortie de l'Ecole Turque* by Decamps is as brilliant after fifty years as it was on the first day. *Le Meurtre de l'Evêque de Liège* and *Mirabeau aux Etats-Généraux*, by Delacroix, are sketches of large historical compositions which the master meant to execute, and which he was content with dreaming. Meissonier sends *Solferino* and '1814.' The Emperor, absorbed in dark thoughts, still trusting to his genius, but doubting of fortune, is seen advancing on a road covered with snow, followed by his marshals. *L'Aquafortiste* and *Le Jeune Homme à la Fenêtre*, by the same master, are exquisitely fine. The Baudrys consist of three pictures: two portraits of women, one in a low black dress, standing out against a ground of azure blue, the other wrapped in

a dead-leaf-coloured mantle; and *Le Petit Saint Jean Baptiste*, a figure of a child very delicately treated and bathed in soft light.

Courbet's landscapes are the work of a firmer hand, more accurately drawn and frankly painted, than his human figures. *Le Chevreuil mort sur la Neige* is a fine and powerful study, equally remarkable for the distribution of the light and for the precision of the execution. The forest scenery and the different sites of Franche-Comté which he painted to satisfy his pure artistic instincts will ensure a nobler and more lasting celebrity to his name than the loud productions with which he tried to found a school and—according to his jargon—to "épater les bourgeois." *La Dame au Perroquet* is in this later manner. Nothing can be more unpleasant than this undressed woman, lying on a sofa with her head thrown back and her hair hanging down, and raising one arm in a sort of contorted attitude to play with a red parrot. The flesh tints are of a greenish hue, and the general colouring is as inharmonious as the drawing is defective. Violence will certainly never be M. Bouguereau's defect. His *Bacchante jouant avec une Chèvre* is an effeminate composition, which is, moreover, too highly finished to have preserved any definite relief or character. There is more life and reality in *La Jeune Fille portant sur ses Epaules l'Amour*, the latter personified by a child whose wings alone indicate his mythological descent. The organizers of the exhibition are not particularly fond of M. Bouguereau's painting, and have allotted him but little space in its precincts. They have been more liberal of their wall-space in the case of Bastien-Lepage. This painter, whom we left in the central hall, reappears in the smaller rooms, represented by a few portraits and some popular scenes. Among the most remarkable is *Le Couple de Paysans dans un Champ à l'Heure du Repos*. The man is lying on the ground asleep, and the woman, who is sitting, looks utterly stupefied by heat and fatigue. There is much sincere emotion in this work, as well as some of that study of naïveté which Bastien-Lepage cultivated, but fortunately often put aside in painting portraits. The small portrait of Sarah Bernhardt all in white is of the finest and clearest touch, and at the same time steeped in the wonderful light with which all the artist's works are flooded.

La Figure de Femme Nue, lying down on a red drapery, by Jules Lefebvre, is the first picture, if I mistake not, by which he attracted public attention. The painting is warm in tone; it is a fine study, and nothing more. The works of M. Laurens improve as they grow older; they become somewhat clearer. One of the best compositions of this artist, *Les Moines du Mont-Cassin refusant les Présents du Comte Roger*, is exhibited here. *La Mort du Duc d'Enghien* and *François Borgia devant le Cerveau d'Isabelle de Portugal* are painted in the manner of the Spanish masters; the drawing is most vigorous, but the effect is somewhat melodramatic. Painting must be more spontaneous in order to produce real emotion. There are three pictures by Delaunay: *Le Centaure Nessus tué par Hercule au Moment où il enlève Déjanire*; *David venant de tuer Goliath*; and the portrait of *Madame Bizet*, the widow of the composer. These present three different aspects of the master's talents. The portrait of the mourning woman is powerfully modelled, and painted with great sincerity. Gervex is represented by a pleasing *tableau de genre*; the little girls who are seen coming up to the altar for their first communion furnish a motive for the presence of the young mothers in most elegant and elaborate costumes.

Military subjects are not very numerous and have been well chosen. *Les Officiers Prisonniers*, by Protais; *La Dernière Cartouche*, by De Neuville; *Les Chasseurs à Pied découvrant l'Ennemi* and *Le Régiment qui Passe*, by Detaille, are full of life and movement, and are penetrated with sincere sentiment and emotion; but

I am still of opinion that Charlet is the first of our military painters. I have not spoken of Manet, for, in spite of the enormous space allotted him in the Exhibition, it is impossible for me to look upon him as a "master" whose works deserve to be religiously preserved. I cannot admit that his works are in any way connected with the history of French art, nor that a painter who ignored both drawing and colouring can be invested with the genius of an innovator or a precursor.

It is not easy to make a study of the centenary exhibition of sculpture, which is not methodically classified. A *vue d'ensemble* is, therefore, impossible. It contains, nevertheless, a number of works of the highest interest. Curiously enough, we find the *Godefroy Cavaignac* of Rude by the side of Pradier's *Duc d'Orléans*. It is a pleasure to see once more Carpeaux's figures; *Les Gracques*, by Guillaume; *Le Chanteur Florentin*, the first chef-d'œuvre of Paul Dubois; *La Jeunesse*, by Chapu, an exquisite work, of the purest conception; the *David of Mercicé*; and *Le Vainqueur du Combat de Coqs*, by Falguière, which made this artist famous.

To resume: if I try to analyze the impression I carry away with me from this long excursion through the works of the French school during a period of a hundred years, the conclusion I come to is this: there are among living painters artists of great talent, the youngest of whom give proof of incomparable *verve*, intellectual curiosity, movement, and ardour. Not one of them, however, ought to think himself above the great masters of the beginning of the century and the leaders of the artistic movement of 1830. If we were to assemble the twenty-one pictures exhibited by M. Bonnat, we should certainly have a total of work of remarkable power before our eyes. If by the side of this we were to place an equal number of works by Eugène Delacroix—*Les Croisés à Constantinople*, *Médée*, *Le Triomphe de Trajan*, *Le Dante et Virgile*, *La Barque de Don Juan*, *Hamlet et le Fossoyeur*, *Boissay d'Anglas*, and *Les Foscari*—the test would be decisive.

Sculpture, on the contrary, has been in constant progress. I do not believe that in the whole past century we could find an *ensemble* which for artistic sentiment, for perfection of taste, and power of execution, would rank above the quartet formed by Guillaume, Paul Dubois, Chapu, and Mercicé. I class them according to their respective ages, perplexed as I should be to have to assign the first place to any one of them.

F. DUVAL.

WORKS OF ENGLISH HUMOURISTS IN ART AT THE INSTITUTE OF PAINTERS IN WATER COLOURS.

ART apart, this collection of nearly fourteen hundred pictures, drawings, and engravings of all sorts is the most interesting gathering now open in London. Amid an immense amount of trash we have a most varied and thoroughly representative series of the satires produced in this country from the days of John Wilkes to our own, beginning with a few specimens of Hogarth and ending with sketches lately published in journals of which they are the life and soul by Mr. Charles Keene, Mr. Sambourne, Mr. Tenniel, Mr. Du Maurier, Mr. Leslie Ward, and others. Any one who possesses the most elementary knowledge of the history of the last hundred years may find here a sort of panorama of a most brilliant and amusing kind, illustrating the men, the customs, costumes, and scandals of the period, and so rich in details that the difficulty of beginning to study it is nothing in comparison to that of leaving off. The Catalogue, which contains a hundred capital facsimiles of designs, is the best shillings-worth of the kind that we know. Besides the excess of rubbish, the sole defect of the exhibition is that the examples are hung without the slightest attempt at order or consistent and

intelligible arrangement of any kind. The works of the artists are not grouped. There is no sequence, not even a chronological sequence. The subjects are hung higgledy-piggledy, and to refer from the catalogue to the exhibition while seeking any specified example is waste of time; while to refer from the exhibition to the catalogue is, as may be guessed from what we have said, troublesome and irritating. It is surprising that this should be the case, for there is not the slightest difficulty in recognizing the works of each satirist or in ascertaining the date of the publication of his designs, while, of course, nothing could be easier than to discover the historical sequence and relationship of the subjects illustrated.

A volume might be written about this exhibition and yet furnish only a slight sketch of the subject. We must be content with a mere outline of some of its leading features. Technically speaking the draughtsmanship is moderately good until we reach the works of some of our contemporaries, where the fruits of skilful teaching and care are manifest. On the other hand, it will not do to undervalue the demure charms of Hogarth's drawings of Englishwomen, of which we should have been glad to see a greater number, or the vigorous taste Rowlandson displayed in the faces and graces of his comely dames, or the cleverness of his imitators, Woodward and I. Cruikshank. The staple of the exhibition, apart from the contributions of living artists (of the latter we could have spared at least half), is furnished by Rowlandson, of whose works there are more than a hundred, and George Cruikshank, who contributes a much greater number. Still we should like to have found a more truly representative collection of the last-named genius, many of whose finest things we have not found amid the wilderness of etchings and drawings, although the Royal Aquarium Society, and other owners almost as rich, have contributed freely. Of Hogarth's supply is very small considering the number known to exist. Perhaps they may be held back in order to form the main feature of some future gathering in the Institute illustrative of early English satiric design.

To begin with the Hogarth. The Queen has lent (No. 1) the sketch with chalk on dark-blue paper for the famous picture of 'The Beggars' Opera,' of which several versions of high interest have been seen at the Grosvenor and Academy, and which has been fully illustrated in the Trustees' Catalogue of Satirical Prints in the British Museum and in these columns. This sketch is well known to Hogarthians, and differs much from any of the developed designs, thus showing that the portraits which enhance the interest of the pictures for us all were added, doubtless from the life, at later stages of the work. *The Hazard Table* and *Garrick and Quin* (2) have both been engraved. Notwithstanding the primness of the pretty maids of honour, who seem to be gambling with the Prince of Wales in the way Walpole and Lord Hervey have told us of, they are full of spirit and movement. Mr. F. Locker Lampson has lent No. 3, that *Pen-and-Ink Sketch for the Portrait of John Wilkes* which, according to Churchill, the furious artist drew while "skulking behind a pillar in the Court of Requests," and thus gave to the "patriot" an immortality few would desire. When Hogarth took this sketch home to Leicester Fields he seems to have transferred (or otherwise copied) it to the copper-plate, which must have added hugely to the delight of his revenge. The attitude of Wilkes is the same in the sketch and the etching, but the faces differ considerably, and it is obvious that in transferring the design to metal Hogarth put additional malice into the leer of the popular idol. We have been told that having taken all he wanted from this sketch the satirist threw it under the grate, where it would have been burnt if some one (Mrs. Lewis) had not rescued it. It is a pity it is not in the National Portrait Gallery, alongside the

famous oil sketch of Lord Lovat which Hogarth hastily made in the inn at St. Albans.

Gillray was in a mood hardly less resentful than Hogarth's when he drew *The Duke of York forming a Line* (280) of British troops during the campaign in Flanders, and the fat duke is seated on a charger as fat as himself. What does the catalogue before us mean by saying 'James Gillray,' 281 *et seq.* are "Exhibited by J. P. De Louthembourg, R.A." We thought De Louthembourg was still at rest under a handsome tomb in Chiswick Churchyard, where he was laid in 1812.

The taste of Rowlandson, of which we have already spoken, is conspicuous in half the works before us, despite his coarse motives and the gross vulgarity of much of his material. It is seen in the figures of the women in *Lace-Makers at Chidley* (65) and that muscular dandy the Prince of Wales, who, in *A Coffee House* (63), is making love to the most buxom of barmaids. Col. Keley, who owned not only the famous horse Eclipse mentioned on the margin of the work, but the hardly less famous parrot which astonished Covent Garden, is delineated with spirit. We do not believe the note which says the figure lounging at the fire is George Morland. It is not at all like either of the Morlands, and is more especially unlike George. No. 46, Rowlandson's *Shooting Party*, one of the Cornish sketches, represents a view on the road between Camelford and Bodmin, looking upon Bodmin Moor and including the picturesque rocks called the Devil's Jump and the wild valley of Hunter Gantic. Among the most interesting of Rowlandson's numerous London views is No. 93, *Tattersall's in 1800*, which has been engraved, with a temple-like rostrum in the middle of the open space. No. 102, *French Prisoners*, with its capital drawing of the beautiful Norman staircase at Canterbury, suggests, what we believe was the case, that the captives were actually confined in the crypt of the cathedral. The *Table d'Hôte*, 1804 (94), illustrates the savage ways of our ancestors on such an occasion, their gormandizing, flirting, and guzzling—the same vices that Hogarth attacked. *Newbury, Berkshire* (113), a man in the pillory, includes many quaint and curious figures among the roaring and laughing crowd. *The County Inn Yard at the Time of an Election* (6) is one of Hogarth's best designs, and deserved a better place. On the coach-top lounges one of the seamen of Anson's Centurion, the name of which, we are glad to learn, is to be perpetuated by a far more formidable craft than the ship which circumnavigated the globe. The portrait called *Josephine Beauharnais* (66), by Rowlandson, is nothing of the kind.

Few things excel in interest Rowlandson's two versions of the famous *Old Vauxhall Gardens*, Nos. 32 and 92. The latter has a great reputation in Paris, and is much superior to the less-known 32, which, nevertheless, is full of charming character and fun of a rough sort, for instance, the flirtations which are the business of the place; the queer band playing behind the singer, the famous and beautiful Mrs. Billington herself, whom Reynolds and Romney painted; and the people who are gorging themselves in the box below the orchestra, and heedless of the strains of the "nightingale" poured forth above their heads. Especially noteworthy are the gorgon of a woman with her fool of a husband, and the dainty beauty standing at her deformed spouse's side, while a handsome peer or prince (it looks very like the heir to the throne), tempter-like, whispers in her willing ear; the wooden-legged sea officer fairly fascinated by the maids of quality Hervey and Walpole describe as frequenting the gardens, who are attended by a group of admirers, including an impudent macaroni with a glass at his eye, a short parson, and a brawny Scotchman in a kilt who carries a broadsword, the only armed man in the scene. Other authorities say that Scotchmen of this class, and they only, were at the

time in question distinguished by carrying weapons.

In No. 11 it is noteworthy that one of that extinct species of servants, the heyducs, holds the horse of the fat monarch in the Queen's Rowlandson, *A French Review*, which, with its pendant, *An English Review* (10), was made for the Regent. The plump English parson is lost in reverence for royalty, and fails to see how his own strapping son, whose hand he has tucked under his arm, is enraptured by the damsel who trips past the group. In *Harmony* (210) we have charming impressions of Rowlandson's taste for physical beauty of a voluptuous caste and animated character. The portraits of the artists in *Early Times* (374), by the brothers Chalon, comprise some of the oddest figures, and are quaint caricatures of great merit. No. 50, *A Picture Sale*, by Rowlandson, comprises a portrait of Christie I. in the famous rostrum. The same artist's *Dressing for a Masquerade* (54) is not in his best style, but it is precious from containing sketches of the "Billy Whiffles," audacious belles, and fantastic beaux of a time Walpole told us much about. Capital illustrated editions of Walpole, Hervey, and others might be furnished by this and a host of designs about us here. No. 307, by Gillray, is a sort of travesty of a renowned antique gem, called *The Marriage of Cupid and Psyche*, and contains portraits of the tall Miss Farren and her fat and lubberly spouse the Earl of Derby. Among the later examples we specially commend Cruikshank's *Illustrations of the Irish Rebellion*, Nos. 398, 399, and 400, and works of R. Caldecott and Thackeray, which are grouped near them; Mr. C. Green's *Mr. Turveydrop's Dancing Academy* (750), and Mr. L. Fildes's *Drawings to illustrate 'Edwin Drood'* (863-74). Mr. Tenniel's designs for *Punch's Almanack and Cartoons* (950-1017) comprise some of his best works, and are extremely amusing as illustrating his clear insight into, and profound study of the various phases of, Mr. Gladstone's career. The contributions of Mr. Keene to *Punch* will find many grateful admirers. It is right to add that the catalogue is very much in need of the promised revision.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 6th inst. the following. Pictures: C. Fielding, Ben-y-Glo, with sportsmen, 252l; A Landscape, with cows going to water, 189l. A. C. Gow, The First Provision Boat for a Besieged Town, 225l. E. Duncan, Oyster Dredgers, Swansea Bay, 157l. Drawing: T. S. Cooper, Cows on the Bank of a River, 76l.

Fine-Art Gossip.

MR. HOOK has in preparation a number of etchings, probably about thirty in all, mostly seaside and marine subjects, with a proportion of pastorals, which he intends to publish in a volume. The fine qualities of 'The Fisherman's Good-Night!' 'Egg Gathering,' 'Sea Urchins,' and other examples by the same artist, and the fact that no new etchings by him have appeared for a long time, make this welcome news to aquafortists and art-lovers at large.

THE following statistics of the exhibitions of 1888 and 1889 at the Grosvenor and the New Galleries have been sent to us by Mr. Algernon Graves, and may prove of interest to some of our readers as showing to what extent artists have contributed to each of the rival shows. There were 1,575 works exhibited during these two years, of which 791 were at the Grosvenor and 784 at the New Gallery. These works were contributed by 567 artists (including thirteen Royal Academicians and thirteen Associates). These artists are divided into three sections as follows: 1. Exhibitors at the Grosvenor Gallery; 2. Exhibitors at the New Gallery; 3. Those

who have sent works to both galleries. 1. 283 artists (including ten members of the Academy) contributed 496 works to the Grosvenor Gallery, but as out of this number 179 had not contributed to this gallery previous to 1888, 104 may be regarded as having remained true to the Grosvenor. 2. 164 artists (including six members of the Academy) contributed 423 works to the New Gallery, but as out of this number 83 had never exhibited at the Grosvenor, only 81 can be considered as seceders from the Grosvenor. 3. 120 artists (including ten members of the Academy) contributed 656 works to both the Grosvenor and the New Galleries (302 to the Grosvenor and 354 to the New Gallery); of these artists as many as 102 had been represented at the Grosvenor during the previous eleven years, only 18 never having exhibited there.

THE Arts and Crafts Exhibition will be opened at the New Gallery, Regent Street, on the 7th of October, and closed on the 7th of December next, under conditions similar to the preceding. Forms of application for space may be had of the secretary, at 45, Great Marlborough Street, and works intended for exhibition must be subjected to the selecting committee and delivered at the New Gallery on the 16th, 17th, or 18th of September.

THE annual meeting of the Hellenic Society will take place at 22, Albemarle Street on Monday, June 24th, at 5 P.M. Prof. Jebb, Vice-President, will be in the chair.

HIGHLY valuable and interesting collections of Oriental arms, armour, and Chinese opium pipes are exhibited by the Japanese Fine-Art Association at 28, New Bond Street.

FROM the 18th to the 24th inst. Messrs. P. & D. Colnaghi will exhibit at 13, Pall Mall East, a selection from Lord Ronald Gower's famous collection of portraits of Marie Antoinette, the whole of which will be sold at Christie's next month.

MEDALS of Honour for the current Salon have been awarded as below: For painting, to M. Dagnan-Bouveret; for engraving, to M. A. Jacquet. In sculpture and architecture, the required absolute majority of votes not having been awarded to any competitor, no medals were given, but M. Moreau in the former class, and M. Loviot in the latter, had the highest number of votes. It is noteworthy that in respect to painting only 382 exhibitors took the trouble to vote, in sculpture only 130, in architecture only 29, and in engraving 186.

A CORRESPONDENT writes:—

"Romney's well-known picture in the National Gallery called 'The Parson's Daughter' appears to be a portrait of Miss Elizabeth Young (Mrs. Pope, actress). The fact is not stated either in Mr. Cook's 'Popular Handbook to the National Gallery' or in the recently issued official catalogue, where the picture is described as 'a portrait.' There is, however, now at the Burlington Fine-Arts Club (case xvii., No. 24) a miniature portrait by George Engleheart, which was probably done from Romney's picture. The entry in the catalogue (p. 52) of the exhibition is as follows: '24. Miss Elizabeth Young. Ob. 1797. (Mrs. Pope) Actress. George Engleheart.' The face and pose are the same as in Romney's picture, and so is the hair; but the ribbon, which is green in the picture, is blue in the miniature. In the picture the lady's dress consists of a simple brown frock and a white neckerchief folded across the breast; in the miniature the lady appears in a white low-necked frock with an upstanding ruff. If Mr. Jeffery Whitehead, the possessor of the miniature, has good evidence for his description the identity of the parson's daughter is certain."

AN exhibition of works by living artists is to be held at Amsterdam in September and October. Works for exhibition should be sent in between Thursday, August 1st, and Saturday, the 10th, to the "Comité de l'Exposition Communale d'Œuvres d'Artistes Contemporains" at Amsterdam.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'Rigoletto,' 'Lohengrin,' 'Gull-laume Tell.'

ST. JAMES'S HALL.—Philharmonic Society.

MR. HARRIS continues to maintain the high standard of merit noticeable from the opening of the present opera season at Covent Garden. The curious falling off of public interest in works of the purely Italian school was again exemplified on Thursday last week, when 'Rigoletto' was given, the audience being much smaller than usual. The rendering of the two leading rôles, however, was exceptionally fine. M. Lassalle's conception of the Jester is superb, and in fact has not been equalled since the best days of Ronconi. It was, of course, an incongruity that he should sing the part, or most of it, in French; but on the Continent, even in the German capitals, strange artists, or "Gäste" as they are termed, are permitted to use the language to which they are most accustomed, though the practice is not one to be encouraged. Madame Melba has greatly improved since last year, both as a vocalist and an actress, and her Gilda was a singularly refined impersonation in every respect. M. Montariol was moderately good as the Duke, the audience, however, displaying the utmost indifference towards their once favourite "La donna e mobile."

'Faust' was repeated, with M. Talazac in the titular part, on Friday, and 'Lohengrin' on Saturday, with the MM. de Reszke and Madame Albani in the parts they played so frequently last season. As regards the former, it can only be said that they were again unsurpassable, and of Madame Albani's Elsa it must be repeated with regret that the Canadian artist no longer offers the ideal interpretation of the character which made Herr Hans von Bülow declare that she was the best Elsa in Europe. Dramatically it is still highly effective; but the sweet simplicity and girliness are now exchanged for *prima donna* airs and affectations, permissible in conventional Italian opera, but disastrous in such a poetically conceived character as Elsa. It is only fair to Madame Albani, however, to add that she was less melodramatic than when she played the part last season, while her rendering of the music would have been perfect save for her exaggerated *sostenuto*. M. Seguin, a *débutant*, made a favourable impression as Telramund.

A disappointment awaited the audience on Tuesday, M. Lassalle being unable to give his magnificent interpretation of William Tell. Fortunately M. Seguin was able to take his place, and his assumption was dramatically and vocally excellent, though he had to sing in French. M. Lestellier's hard, unsympathetic voice deprived the music of Arnold of its beauty to some extent, and a perfect representative of the part has yet to be found. By accepting the minor rôle of Walther, M. E. de Reszke materially aided the effect in the Canton scene. The Mathilde was a new-comer, Mlle. Lita, who showed considerable promise, though her efforts were marred by nervousness and self-consciousness. The choral portions of the opera were given with very great effect, and it is surely not too much

to hope that Mr. Harris will one day restore the last act, which is entirely unknown to the present generation, though it contains some of Rossini's finest music.

The Philharmonic Society must be congratulated on their promptness in securing Mr. Frederic Cliffe's Symphony in c minor for performance during their present season, and the work evidently made a profound impression on the audience at Thursday's concert last week, in spite of the distracting effect of the storm. Those who heard it for the second time were confirmed in their initial opinion of its extraordinary merits. We have nothing whatever to retract from the favourable opinion we expressed after its performance at Mr. Manns's concert on April 20th. The symphony is a masterpiece in themes, treatment, and orchestration, and it will be no easy matter for Mr. Cliffe to maintain the position among English composers to which his Op. 1 entitles him. The performance under his direction was inferior to that at the Crystal Palace; but the unfortunate circumstances must be taken into consideration, and there was nothing of which to complain in the reception, the composer being twice recalled to the platform. In Beethoven's Concerto in e flat Madame Backer Gröndahl again proved herself a pianist of exceptional powers. She gave a rendering of the hackneyed work remarkable for intellectual expression and beauty of style, and there need be no hesitation in assigning her a place among the most gifted of living pianists. Cherubini's 'Anacreon' and Mozart's 'Zauberflöte' overtures, and the prelude and close from 'Tristan und Isolde,' were included in the programme; and the vocalist, Fräulein Füllunger, gave a powerful interpretation of the *scena* from 'Oberon.'

We have received *Notes on Musical Form*, by F. E. Pritchard (Weekes & Co.), containing a fairly intelligent synopsis of the principal features of movements in the recognized classical forms, though too sketchy to be of much value without assistance; the author takes his examples entirely from Beethoven's sonatas, which it is scarcely necessary to state are as remarkable for exceptions as for rules,—also, *Illustrated Manual of the Vowel Sounds*, by Mrs. M. A. Carlisle-Carr (same publishers), and the *Dramatic and Musical Directory of the United Kingdom for 1889* (Fox), containing particulars of the principal halls and theatres in the various towns of the United Kingdom, and alphabetical lists of vocalists and actors.

Musical Society.

CONCERNING the opera season at Her Majesty's Theatre there is very little to be said. Since our last notice the only additional work performed has been 'Lucia,' in which a new tenor, M. Warmuth, appeared with some effect as Edgardo, Madame Gargano sustaining the principal part in an acceptable manner. No one, however, can be more fully aware than Mr. Mapleson that reliance upon a worn-out *répertoire* cannot bring material support to his undertaking.

MEANWHILE fresh operatic schemes of importance are under consideration. Mr. Harris has, in fact, practically decided to have an autumn season, and there is a probability of German opera on an adequate scale next year, in which case Wagner's works would be performed in chronological order. There are difficulties in the

way of the latter enterprise, but there is reason to believe that they may be surmounted.

SEÑOR SARASATE gave the second of his two chamber concerts, in association with Madame Berthe Marx, last Saturday afternoon, the concerted works in the programme being Beethoven's 'Kreutzer' Sonata and Schubert's Fantasia in c, Op. 159. The pianist created a more favourable impression than on her first appearance, the purity of her touch and her unerring execution being of great service in the concerted works and also in her solos, which consisted of two of Schumann's Pedalier Studies, Op. 56, and Liszt's Rhapsodie, No. 12.

THE young Italian violinist, Signorina Tua, gave a successful concert at the Princes' Hall on Thursday afternoon last week. She displayed remarkable technical capacity in her various solos, which included Mendelssohn's Concerto, played with piano accompaniment, Brahms's Sonata in A, Op. 100, with Mlle. Wonsowska as the pianist, and smaller items.

SEÑOR J. ALBENIZ pianist to the Queen of Spain, gave a recital at the Princes' Hall on Wednesday afternoon. He possesses a clear, crisp touch, and his execution was singularly neat and accurate. His playing, however, was not remarkable for intellectual expression, and he was, therefore, less satisfactory in Beethoven's 'Moonlight' and Chopin's e flat minor sonatas, except in the *finale* of the latter work, than in a number of Scarlatti's pieces and some trifles by Liszt. Señor Albeniz introduced several of his own compositions, in which a pleasant vein of melody was noticeable.

THE works included in Sir Charles Halle's programme on Friday last week were Raff's Pianoforte Quartet in c minor, Op. 202, No. 2, for the first time; Schumann's in e flat, Op. 47; Brahms's Sonata in F, Op. 99, for piano and violoncello; and Bach's Chromatic Fantasia and Fugue.

A NEW cantata by M. Benoit has just been performed in Antwerp. Its title is 'The Rhine,' and the book appears, like that of 'Lucifer,' to be fantastic rather than romantic. The music is not spoken of in particularly high terms, though it is said to be characteristic of the composer.

At the concert of the Association of Tonic Sol-Fa Choirs at the Crystal Palace on the 29th inst. the fugue written by Mendelssohn as a *finale* to his 'Athalie' music will be performed for the first time. In the *Athenæum* for March 10th, 1849, Mr. Chorley wrote as follows:—

"Racine did not think a musical close to his entire work necessary; and accordingly the fifth act terminates with a speech by Joad. This imparts an inevitable weakness to the musical effect when the work is given detached from the stage—a consequence so frankly admitted by Mendelssohn that, with a view of strengthening the concluding portion, he added by way of afterthought a fugue, with precise directions for its insertion in the short final chorus. The fugue was found among Mendelssohn's papers subsequently to the arrangement of 'Athalie' for the press; but a feature of such great importance cannot be too soon incorporated as an established part of the composition. It is just to the Directors of the Philharmonic Society to state that, being only very recently apprised of the existence of this supplementary matter, they took immediate and sufficient means to procure it in time for performance this evening. But the music has not yet, we believe, reached London."

At the request of Mr. F. G. Edwards, Sir George Grove obtained a copy of the MS., which is in the Imperial Library at Berlin. It is dated 16th April, 1844, and bears the title "Schluss zu Athalie." The fugue is for four voices, and the subject is partly founded on a chromatic descending phrase in the accompaniment of the final chorus as it stands in the published score. The treatment is clear and dignified, the most noteworthy feature being the appearance simultaneously of the subject and its inversion. There is, unfortunately, no accompaniment, so that it

cannot be added to the work unless permission is given to score it. The fugue has been printed in the Tonic Sol-Fa notation for the Crystal Palace performance, permission for which has been given by Mrs. Victor Benecke, Mendelssohn's eldest daughter.

THERE is, in all probability, no foundation for the statement in the Vienna *Neue Freie Presse* that Verdi has completed the first act of an opera on the subject of 'Romeo and Juliet,' the book of which has been supplied by Boito. Boito, however, will probably be asked to furnish the libretto of the opera on the subject of Christopher Columbus, which is to be composed by the Baron Alberto Franchetti for the fêtes in Genoa in 1892.

CONCERTS, OPERAS, &c., NEXT WEEK.

- MON. Royal Academy of Music Concert, 3, St. James's Hall.
- Miss Lelia Dufour's Annual Concert, 3.30, 105, Piccadilly.
- Mr. Henry Cross and Madame Cross-Lavers's Concert, 8, Steina way Hall.
- Her Majesty's Theatre, 8.15, 'Faust.'
- Richter Concert, 8.30, St. James's Hall.
- Mr. Edward Hending's Organ Recital, 8.30, Albert Hall.
- Royal Italian Opera.
- TUES. Miss Lily Heale's Concert, 3, Downshire House.
- Volunteer Medical Staff Concert, 8, Steina way Hall.
- Royal Italian Opera.
- WED. Madame Della Valle's Annual Concert, 3, Princes' Hall.
- Musical Guild Chamber Concert, 8, Kensington Town Hall.
- Mr. Greenhill's Concert, 8, Steina way Hall.
- Mr. W. Carter's Concert, 8, Albert Hall.
- Royal Italian Opera.
- THURS. Mr. W. G. Cousins's Annual Concert, 3, St. James's Hall.
- Mr. Alfred Redhead's Concert, 8, Steina way Hall.
- Royal Italian Opera.
- FRI. Sir Charles Halle's Chamber Concert, 3, St. James's Hall.
- Miss Grace Glichris's Concert, 8, Steina way Hall.
- Royal Italian Opera.
- SAT. Special Performance of 'Bijlah,' 3, Crystal Palace.
- Philharmonic Concert, 3, St. James's Hall.
- Royal Italian Opera.

DRAMA

THE WEEK.

NOVELTY.—'A Doll's House,' in Three Acts. Translated from Henrik Ibsen by Wm. Archer.

SHAFTESBURY.—Revival of 'Jim the Penman,' Drama in Four Acts. By Sir Charles Young, Bart.

PRINCE OF WALES'S.—Afternoon Performance: 'Esther Sandraz,' a Drama in Three Acts, from a Novel of Adolphe Belot. By Sydney Grundy.

IBSEN *au naturel* has at length been seen in London, and has even been found not unpleasing to the English palate. In some respects the experiment is scarcely conclusive. Very unlike an average first night's audience was that which on this occasion flocked to the Novelty. There was more than a sprinkling of Ibsenites, and the rowdy element customary on such occasions was unrepresented. One thing at least is certain, that the audience was deeply stirred. Ibsen's teaching may be what you will, his social theories may be immoral or preposterous, his views of domestic life may merit all that has been said against them. The fact, however, remains that he can write a stirring play. What is most significant, moreover, is that a play which in an adaptation failed to please has succeeded when presented in the integrity at which even the idyl-loving German temperament is said to have risen in revolt. This, at least, is as it should be. An artist is the best judge of his work. A Tate may hold that he adds to the attractions of 'Lear' by making Cordelia in love with Edgar, and a series of actors from Betterton to Macready may shudder at the idea of bringing on the scene the fool. When once, however, Macready conquered his repulsion and placed him on the stage, the poet's knowledge and judgment were vindicated.

With Ibsen's views there is no temptation to deal. Such as they are, they are urged with wonderful force and precision. Ibsen is open, perhaps, in this instance, to the arraignment that his husband is too much of a Philistine, and his wife too much of a madcap, for

perfect artistic effect. A matron eight years married and blessed with three children should acquire some sense of responsibility, and a man so egregiously self-satisfied as his hero is repellent. It is easy, however, to believe that the author has purposely multiplied difficulties in order to triumph over them. A triumph is, at any rate, obtained. The whole is not only defensible, it is fine. The nature is not to be envied that sees unmoved the desperate devices by which the heroine seeks to retain a little longer the life she has found so delightful. Ibsen's conclusion provokes anger in many minds. Dismiss, however, the notion that the lesson is commended to imitation. Say that scenes and characters belong to fairyland. This surely is no more than can be done. It has been done in old days for 'As You Like It,' and in modern days for 'Pygmalion and Galatea.' Then the defeat and despair of the poor creature whose bright skies darken, who finds her god an idol, and learns that her whole life is a mistake, become touching. In making his heroine a child in all but years, a spoiled, petted, irresponsible being, the author shows that he is thrusting on us no new code of morality, that he is not bidding the *femme incomprise* quit her home and her babies. The story thus regarded absorbs and thrills, and the effect left upon the spectator is a sense of exaltation.

The performance was remarkable. Miss Achurch gave an admirable representation of the heroine, the grace, the poetry, and the sadness of which she fully expressed. She obtained a signal triumph, and pleasantly vindicated a reputation once of high promise, and then obscured, if not eclipsed. Mr. Charrington, Mr. Waring, and Mr. Royce Carleton were also good. It is to be hoped that further opportunities of seeing this interesting and, in a sense, unique performance will be given.

The Shaftesbury Theatre has reopened with a revival of 'Jim the Penman.' In this revival Mr. Willard plays again with marvellous intensity as the forger hero. Lady Monckton repeats with some modifications, the effect of which is happy, her powerful performance of the wife; and Mr. Mackintosh gives us for the first time a broad and highly coloured, but effective representation of Baron Hartfield. Mr. F. Terry, Mr. W. Herbert, and other actors are included in a good cast. Sufficient interest attends the revival to make improbable the speedy production of any of the novelties said to be in the possession of the new management.

'Esther Sandraz,' the production of which by Mrs. Langtry at Chicago has been chronicled, has been given in London for a single representation. It is a powerful play, a little difficult of acceptance, scarcely true to any recognizable human motive. It has also the drawback that one of its strongest and least acceptable scenes is only a reading backwards of the fourth act of 'La Dame aux Camélias.' It was acted with much power by Miss Amy Roselle, Mr. Dacre, and Mr. Fred Terry, and in comic scenes by Miss Rose Leclercq, Mr. H. Kemble, and Mr. Brookfield. Miss Leyshon was sympathetic, if a little over-taxed, in a difficult part. A warm reception was awarded.

Dramatic Gossip.

THE promised production at the Gaiety of 'Le Maître de Forges' had to be foregone, Mrs. Kendal having obtained the exclusive right of performing the piece in England. The public was accordingly disappointed of seeing Mlle. Hading in what is, perhaps, her greatest part, and 'La Dame aux Camélias' was substituted. During the remainder of the week Mlle. Hading and M. Coquelin have been seen in 'Le Voyage de M. Perrichon,' 'Le Gendre de M. Poirier,' and other pieces of their joint repertory.

MR. TOOLE has finally decided to visit Australia professionally in the beginning of 1890.

'THE TWO JOHNNIES,' as Messrs. Horner and Wyatt call a version of the 'Durand et Durand' of MM. Valabrégue and Ordonneau, produced one afternoon last week at the Strand Theatre, is brisk in action. It is, however, in its present shape impossible on the English stage. Bar-risters who receive clients in their own houses should be left at the Palais Royal, the home of the original. Some of the dialogue, moreover, is better fitted to the same precincts than to the English stage. If these blemishes are removed the whole might prove effective. Miss Alma Stanley, Miss C. Grahame, Mr. E. M. Robson, Mr. Charles Fawcett, and Mr. W. F. Hawtrey played the principal parts.

THE Lyceum season will finish on the 29th inst. with the benefit of Miss Ellen Terry.

'CAPTAIN SWIFT' has been produced at the Grand Theatre, with Miss Julia Neilson, Miss Louise Moodie, and Mr. Conway in the principal parts.

AN autumn season will be given at the Vaudeville during the absence on tour of Mr. Thorne and his company. 'In Danger,' a drama by Messrs. W. Lestocq and H. Creswell, which has been once seen at an afternoon performance at the same house, will then be given with a view to a run. Miss Florence West will, it is anticipated, resume her original character of the heroine.

THE 'Edipus Coloneus' is to be performed with Mendelssohn's music in the evening of the Speech Day (Friday, June 28th) at Cheltenham College.

A PERFORMANCE of 'The Honeymoon' was given on Tuesday afternoon at the Vaudeville, with Miss Nora Wray as Juliana. This character is beyond the present strength of the actress, who also appeared in the potion scene from 'Romeo and Juliet.' Messrs. F. Thorne, Macklin, Fuller Mellish, and Stewart Dawson, Miss May Whitty, and Miss Vanbrugh took part in the performance.

'WHICH WINS?' a four-act play of Mr. J. W. Pigott, was given on Wednesday afternoon at Terry's Theatre. It is written with some ability, and tells a melodramatic story, but stands in need of alteration. Miss Lingard, Mr. Cooper, Mr. Cooper-Cliffe, and other actors gave it a competent interpretation, and secured its success.

MISS CARLOTTA ADDISON has, we regret to hear, been compelled by illness to renounce for some time past her original character in 'Sweet Lavender' at Terry's Theatre.

MR. ALEXANDER will play in the autumn at the Adelphi in the forthcoming new drama of Messrs. Sims and Pettitt.

MR. ROBERT BUCHANAN has been commissioned by Mr. Mansfield to write a poetical play upon an important historical subject.

At the Metastasio Theatre at Rome the 'Mandragola' of Machiavelli was produced last month, and then the 'Calandra' of Cardinal Bibbiena, first played at the Vatican in 1506.

TO CORRESPONDENTS.—J. H. 8.—M. B. A.—C. W.—C. B.—G. B. A.—S. M. H.—J. A. G.—J. R.—N. H. M.—W.—received.

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